THE NEW YORK DRAMATIC MIRROR

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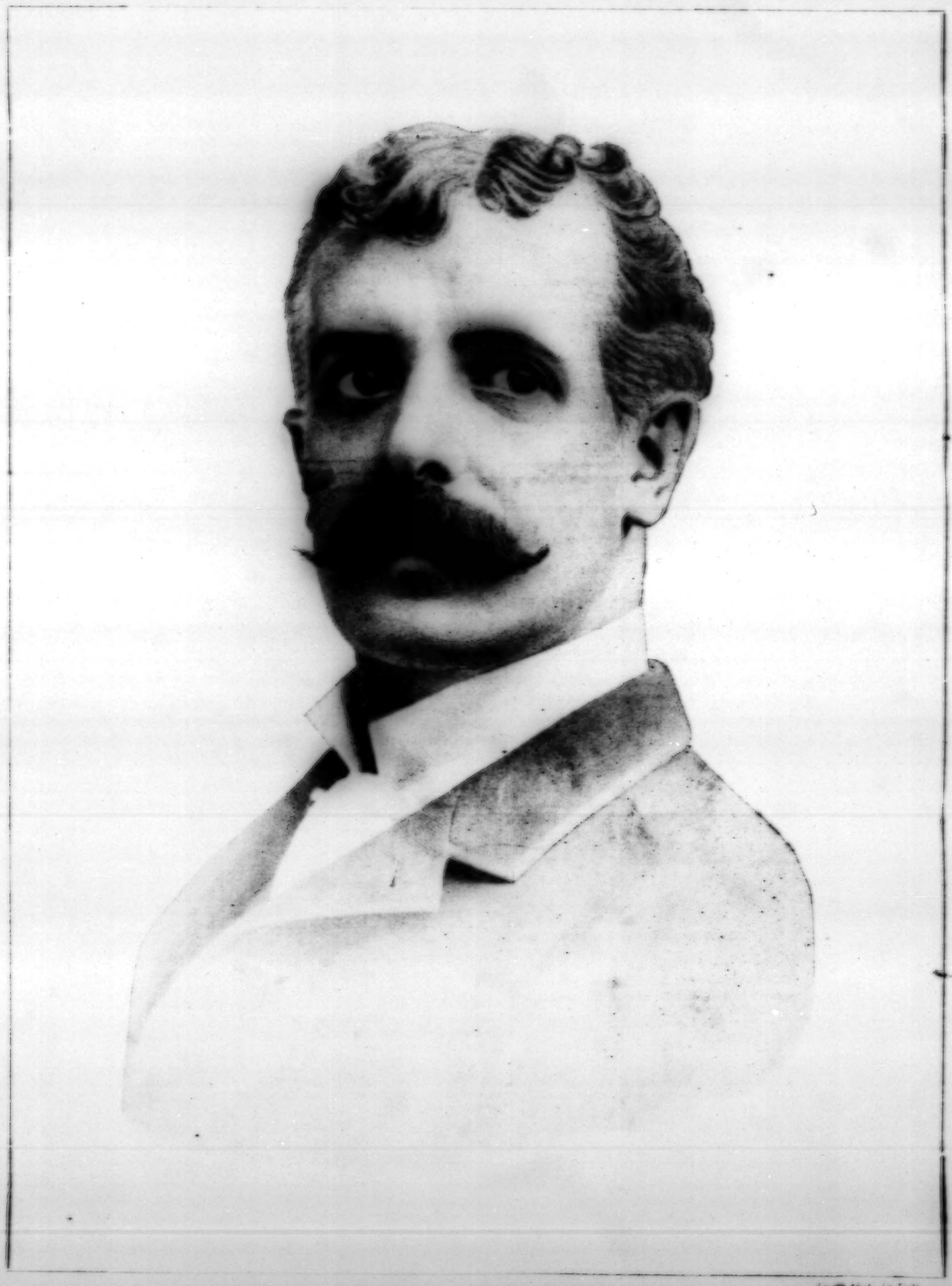

NELSON WHEATCROFT.

THE PASTORAL PERFORMANCE.

As You Like It, played for charity, June 16, at Castle Point, Hoboken.

Orlando	Maurice Barrymore
Jaques	Frank Mayo
Banished Duke	D. H. Harkins
Duke Frederick	Fraser Coulter
Touchstone	Frederick Bond
Oliver	John T. Sullivan
Adam	C. W. Couldock
Corin	Frank Drew
William	Charles L. Harris
Le Beau	Sidney Drew
Sylvius	Charles Dickson
Amiens	Mervyn Dallas
Charles, the Wrestler	William Muldoon
Jacque de Bois	Sidney Booth
First Lord	J. P. Clark
Rosalind	Rose Coghlan
Audrey	Agnes Booth
Celia	Viola Allen
Phoebe	Maida Craigen
Page	Bijou Fernandez
Page	Nellie Lingard

Theatric illusion attempted to dally with nature on Tuesday afternoon of last week, but it resulted in nature dallying with theatric illusion.

A brave and gay audience of people prominent in society, newspaperdom and the dramatic profession, assembled at that time at Castle Point, Hoboken, to see As You Like It played out-of-doors by a picked cast for the benefit of charity.

Castle Point is the property of Mrs. E. A. Stevens. It is a patrimonial estate, with a venerable castle on its bluff. Great elm trees spread their branches thick and far, and as a canopy to the grass carpet, form a series of woodland dells in which any Rosalind would be proud to rove, and any Orlando willing to placard his valentines.

A level sward in front of the castle was selected for the stage. Hedges were arranged on either side in lieu of wings, and several fallen logs were used as seats. In front, a grand stand was erected.

At 3 P. M. it was oppressively hot. Men's collars had wilted, women's face powder had disappeared in little rivulets. Still, eager expectancy of the pleasure to come was paramount.

Maurice Barrymore as Orlando, and C. W. Couldock appeared from among the trees, and the play began. A ripple of applause came from the grand stand. The first act progressed smoothly. Rose Coghlan as Rosalind was very bewitching and graceful. She entered at once into the spirit of the part with the certainty born of experience. Viola Allen was the Celia, and she was as fresh and blithesome as ever a Celia was.

Then came John T. Sullivan, the Oliver, Frederick Bond, a nimble Touchstone, and enough other prominent actors to make an uninitiated one think a Thespian's congress had assembled.

It was all very lovely and realistic, and every onlooker was enjoying him or herself hugely—except the man who looked up into the sky and saw that the clouds were getting dark and angry and foreboding. But even the cloud-watcher forgot the cloud when William Muldoon appeared as Charles, the wrestler, ready to throw Barrymore, the champion boxer of the stage. Mr. Muldoon tossed Mr. Barrymore about a bit, and then was kind enough to let the actor whirl him upon the grass.

All the women said "Oh!" but the man who had forgotten to look at the clouds lifted his face heavenward once more and was rewarded by a rain drop splashing on his cheek.

The rain was very rude. It had not been invited, but it took possession of both the stage and the stand. In a trice parasols dotted the bleaching boards. Those who hadn't bought umbrellas held camp chairs over their heads. Waterproofs were thrown over the actors, and gloom was omnipresent.

In a quarter of an hour, however, the rain stopped for a while, and Touchstone answered his cue. He said: "Aye, now am I in Arden; the more fool I; when I was at home I was in a better place." It may be doubted if the line ever produced more hearty applause in recognition of its appropriateness. It was the expression of what was in the minds of many, but it had the effect of creating good humor.

And so the comedy went on. The audience directed its eye to the wonders in the woods of Arden once more, and though it noted with keen satisfaction how manly and yet how womanly Rose Coghlan looked in youth's attire, how arch Maida Craigen was as Phoebe, how impressive Dan Harkins was as the banished duke, how scholarly Frank Mayo was as the cynic Jaques, yet all the time it kept its weather-eye aloft.

It was a race between the action of the play and the action of the clouds. The sentimental lines of Shakespeare's comedy were punctuated by peals of thunder. Timid spectators left their seats and flanked the ground set apart for the action. The vista contained Rock's coats and Worth's gowns in the distance and jerkins and leggins close by.

By the time the play ended the audience had, for the most part, played truant and gone home. Those who were loyal wended their way back to New York through a thunder storm.

In spite of adverse circumstances, all said they had a capital time. And so they had, but it was the same kind of a good time that picknickers have when the grass and the bugs get into their plates. It was a novelty, and Americans love a novelty.

The actors displayed sweet tempers to a man and to a woman. They set the example.

As has been said above, the first act was exempt from rain. If the acts following had been played with the same ease and continuity, the performance as a whole would have remained in the mind as a delightful presentation of As You Like It in the broad, fresh light of day. But the sun refused to be turned into a footlight.

William Seymour was stage manager, and Edward Seidle had charge of the properties. A. M. Palmer, who arranged the production, was unable to be present, as he was at the bedside of his father, who was ill in Stamford. About $8,000 was realized.

AT THE THEATRES.

The Casino announces the distribution of souvenirs on Thursday night, when Apollo will reach its fiftieth performance.

Robert Mansfield continues to appear in the revised version of Don Juan at the Garden Theatre.

Manager Jack's "sun-hued creoles" are in the second week of their exhibition at the Standard.

The Merchant is in its last week at the Madison Square where it was performed for the fiftieth time on Monday night.

Omene, the Turkish odalisque, was introduced in the Monday night's performance of The Tar and the Tartar at Palmer's.

The fiftieth performance of Wang took place at the Broadway on Monday evening. Silver souvenirs were distributed, and De Wolf Hopper, the elephant, and the entire cast disported themselves with more than their usual friskiness.

In addition to Carmencita and Peggy Pryde, the bill at Koster and Bial's this week includes the Braatz Brothers, Ellie Stuart, Millie Price, and other clever specialty people. A new burlesque, entitled Ye Olden Times, will be produced at this house next week under the supervision of Gus Bruno. Meantime the burlesque of Adam's Temptation remains as popular as ever.

Bizet's romantic opera, Carmen, sung in English, may be enjoyed at the Grand Opera House this week. The enterprise of that astute manager, James W. Morrissey, in presenting standard operas with English librettos at popular prices has proved more profitable than ever this season. Even when the thermometer was up in the nineties during the first part of last week, the Faust performances were well attended at the Grand.

An entertaining variety performance is provided at Tony Pastor's this week. Among those who are in the programme are Webber and Fields, Lottie Gilson, Ryan and Richfield, Frank Moran, James McAvoy and Bogert and O'Brien.

NELSON WHEATCROFT.

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Nelson Wheatcroft, whose portrait is on the first page of THE MIRROR this week, is about to appear on tour as the leading man of Augustus Pitou's stock company.

Mr. Wheatcroft is an actor whose personations are marked by an earnest purpose, backed by a clear comprehension of the requirements of the part. He first began to be talked about because of the integrity and intensity of his performance of Matthew Culver, in The Wife. He ranks as one of the few excellent "villains" on the American stage. Since appearing in The Wife Mr. Wheatcroft has played at the Lyceum parts similar in temperament to Culver, and always with a naturalness and a seriousness that has made critics' pens write of the man with what is termed respectful consideration.

Mr. Wheatcroft now will be seen as a hero more often than as a villain. We wish him the success in his new line of parts that he has had in his old line.

PERCY WEST TURNS MANAGER.

The Old, Old Story, which was successfully produced at the Lyceum Theatre last March, is to go on the road next season, under the management of Percy West and Daniel Sabel.

"The play," said Mr. West to a MIRROR representative, "is a society-drama in the same class as The Wife, The Charity Ball and Men and Women. The emotional situations are very effective, and racy comedy lines are provided in great abundance.

"The authors, Walter C. Bellows and Benjamin Roeder, have both been connected with the Lyceum Theatre for some time, and have studied the writing of plays in a very good school. The construction of the third act is very strong, and from my experience as an actor in Lyceum plays I am positive that The Old, Old Story will prove a drawing attraction.

"The piece is now being booked in first-class theatres, and the scenery, which is to be very elaborate, is being painted by Reg. Morgan of the Lyceum staff of scenic artists. The printing and lithographs will also be on an elaborate scale, and we have given a large order to the house of W. J. Morgan, of Cleveland, O.

"The company will probably open on the New England circuit and play as far as the Mississippi River. The cast, with the exception of a good leading man, is practically engaged."

CLEVELAND'S BIG ENTERPRISES.

W. S. Cleveland's enterprises for next season promise to overshadow those of his past career. It is to be the last American tour of Cleveland's Minstrel troupes prior to their English, French and Australian engagements.

Mr. Cleveland holds out encouragement to native talent. He wants what he terms farcical-musical-comic-operas, and he is going to organize a competitive contest. He offers a prize of $5,000 to the best production of that kind, $3,000 to the second best, $1,500 to the third, and $500 to the fourth.

The *personnel* of the big organizations will be stronger than ever. Mr. Cleveland will present "no chestnuts;" all the features in his programmes will be genuine novelties.

AND NOW FROHMAN GETS DIXEY.

Charles Frohman has sprung another surprise on the unsuspecting public.

When he announced a while ago that he had secured John Drew, and had been keeping his eye out for the actor, nobody suspected that the other eye was riveted on Henry E. Dixey.

So it was, however. Before Mr. Frohman sailed for Europe he made Dixey what is technically known as an "offer." Then the manager, like Brer Rabbit, "lay low." All the while that the rumors were wafting to the effect that the Aronsons, at the Casino, were negotiating with Dixey, Mr. Frohman said nothing.

Now, however, he says: "I have engaged Henry E. Dixey for one year. He wants to play in legitimate comedy. I believe that he is fitted for it. I will star him in my company that is to present The Solicitor at Herrmann's Theatre in September. He will play the title-role. The part is a serious one.

"Dixey leaves to-night (Monday) for his home in Boston, where he will study his part. He will henceforth not be worried by the business part of the performance. He will get a large sum as a certainty, besides a percentage of gross receipts."

THE LEAVENWORTH CASE.

Joseph Haworth, through his managers, Messrs. Shedden and Ihmsen, has secured the American, English and Australian dramatic rights of "The Leavenworth Case."

The book is the work of Anna Katherine Green, whose reputation as the writer of remarkable detective stories is extended.

Miss Green has dramatized her own work and it is said to be a play of absorbing interest and quick action. The marked difference between the play and work is that in the latter the murderer of Leavenworth, the millionaire, is not discovered until the end, while in the play the murder occurred in the first act.

Mr. Haworth will play the part of Harwell, Leavenworth's secretary, the real murderer. The author will superintend rehearsals. She expects to be present the first night.

OBITUARY.

Mrs. Helen L. Bonstelle, known in the profession as Helen Morton, died on June 14 at her late residence in Greece, N. Y., at the age of fifty-nine. She had been ill for seven months and had the best of nursing and medical care. Her stage career only covered a period of five years, but she achieved considerable reputation during that time in the personation of eccentric and elderly female characters. She was the mother of Jessie Bonstelle, and played Mrs. Morton in Trixie for two seasons, and subsequently made a hit as the old maid in Chip o' the Old Block. The last role she assumed was that of an old farmer's wife in Thistledown, a play she wrote to bring out her daughter's special talent in ingénue work. The funeral services were held at the family residence on June 15, the Rev. F. J. Chase officiating. She leaves five daughters and three sons.

THE seasonable change in the upholstering of the Broadway Theatre last week was determined on by Manager Sanger some time before he left for Europe. The rattan seats, light draperies and crash covered floors give the house a delightfully cool and Summer-like appearance that decidedly increased the spectator's comfort on the hot nights of the early part of last week. If it be true that the senses are so closely united that they react one upon another, then there is an actual as well as an apparent gain in the new arrangements at the Broadway.

CUES.

FANNY RICE will probably visit the Pacific coast early in the season. Her company is complete.

JOHN J. LEHNEN, late of the Rochester Grand Opera House, and now the manager of the show printing department of the Union company, is in town.

EMILY RIGL is at the Hotel Vendome.

SYDNEY WELTMER will be a member of either The Great Metropolis or The Patrol company.

SUIT has been brought against Robert Buchanan in Chicago for $2,200 royalties on The Shaughraun.

THE corner-stone of the new Bedford Avenue Theatre in Brooklyn was laid last Saturday with appropriate ceremonies. Exalted Ruler Friday, of the Brooklyn Lodge of Elks, delivered the commemorative address. It is hoped that the theatre will be ready to open on Oct. 5 with Fanny Rice in A Jolly Surprise.

NEXT week Auber's romantic opera, Fra Diavolo, will be sung at the Grand Opera House. It is now ten years since Parepa and Pauline Lucca sang its melodies, and J. W. Morrissey is not "puffing" his English Opera company when he says that to many the revival will be a boon.

MRS. GEORGE S. KNIGHT will return to the stage. She has accepted the role of Mrs. Brown in Dr. Bill for next season.

THE *Recorder* is a brisk, bright paper, but we would like to see it credit the items it takes from THE MIRROR.

EDWARD FALES COWARD, of the *Sun*, is writing a critical essay on Maurice Barrymore.

THE actors' colony at Long Branch is by this time quiet thickly populated.

JULIAN RALPH, Thomas Warren Jefferson, Ada Gray, Laura Bert, Sydney Armstrong and May Brookyn are at Asbury Park.

OWING to the fact that the ownership of the Iron Pier at Cape May is in litigation, the Jules Grau Opera company, which is now playing in Charleston, will probably go to Atlanta for the rest of the Summer instead of to Cape May.

MAUDE GREENWOOD will probably be the prima donna of Colonel Milliken's opera company in the circuit of eighteen towns which he has formed.

EDWIN M. RYAN, Phosa McAllister, Harry D. Duffield, Sam Curry and W. A. Ellis are re-engaged for One of the Finest.

S. GOODFRIEND has been engaged to look after the advance business of the Pacific coast tour of Alabama. W. R. Palmer will travel with the company, which will open at Denver on July 13. A return engagement at Chicago will be played in September at the Columbia Theatre. The recent stay at Hooley's was very successful.

MARVYN ARBUCKLE has been re-engaged as leading heavy with the MacLean-Prescott company. It will be his third season with the organization. Mr. Arbuckle is spending the Summer at his father's home, "Dundee Park," Dallas, Tex.

FRANK LANE is spending the Summer at his Summer place on the Schuylkill, near Philadelphia, where he is preparing for his appearance next season in the new comedy The President. Messrs. Davis and Hendricks have engaged for the piece, besides the principals, Mr. Lane and Frank David, Rita Buchanan, Annie Lockhart, Matt C. Woodward, Edgar Baum, and Stephen Barry. Negotiations are pending with other well-known people.

BESSIE TYREE, of The Charity Ball company, has gone to Washington to spend the Summer. She will appear at the Lyceum in the Autumn.

DANIEL FROHMAN has two plays by Jerome K. Jerome, one of which will probably open the Lyceum season. They will not be produced in London until after they have been seen here.

WANG'S receipts during its first four weeks at the Broadway aggregated $40,000. On but three occasions since the first performance have the nightly receipts fallen below four figures. At least, the management make these claims with evident sincerity and relish.

THE Mr. Wilkinson's Widows company will leave for Chicago the latter part of this week to play a month's engagement.

MEMBERS of the theatrical colony at Long Branch are to give a grand benefit there on July 1, for the relief of the families who have suffered through the devastating fire at Seabright. The performance will be under the management of George L. Harris. Among those who have expressed a desire to assist in the benefit are Matt. Snyder, George Boniface, Jr., Henry Chanfrau, Oliver Byron, Kate Byron, Arthur Byron, Mrs. Henderson, Mrs. Russell, Nellie McHenry, Harry and John Kernell, Neil Burgess, Harry Weaver, Joseph Wheelock, John Webster, Arthur Rehan, Effie Ellsler and Frank Weston.

SUCCESSFUL SCENIC ARTISTS.

The firm of scenic artists, Sosman and Landis, of Chicago, is among the best-known in this country. It probably does a larger business than any of its rivals.

Thirteen years ago Perry Landis was twenty-nine years of age, and in that happy condition known as "out of a job." With the exception of a few stray dollars in his pocket Mr. Landis was practically on his uppers, when he met Mr. Sosman in Ohio by accident. Mr. Sosman was a year older than himself, and the two young men became friendly and finally chummed it.

Mr. Sosman had been working in a desultory kind of way in all the scenic studios and on all the stages of the country, and he had come to the conclusion that working for other people was pretty unsatisfactory kind of work.

At that time stage scenery in the country was in a very primitive state, and as often as not the house painter of the town was called in by the local manager to "fix up" the scenery of his theatre. So Sosman and Landis put their heads together and began, in a small way, that partnership which has proved so prosperous and successful for them both. Landis did not know anything about the painting part, but he took charge of the business while Sosman wielded the brushes. Perhaps there were never two partners who worked so many years in such harmony.

Perry Landis was in town last week and he gave a MIRROR reporter many interesting particulars of the working details of the scenic artist's business.

"Yes, we began in a small way," he said. "Sosman and I went from town to town doing what jobs we could get, and saving all the money we could. By-and-bye we had saved enough to start in business seriously, and then we had to decide whether New York or Chicago was to be the field of operations."

"Why did you choose Chicago. New York is surely a more lucrative field?"

"I know it is, but when we started we were totally unknown, and New York presented a good deal of formidable competition. It's the name you want in our business and, at that time, we hadn't got it. Since then it has come, and we're doing as much business as we can handle."

"Why don't you open an agency here?"

"We did open one, but we were compelled to discontinue it. You see, an agency and in a place like New York wants to have one of the partners at the head, and neither Mr. Sosman nor myself could leave Chicago for any length of time.

"Then again, we are perfectly satisfied with what we have. We do not care to handle such business as is peculiar to New York—that is new plays. Preparing scenery for new plays is not nearly so profitable as and is a great deal more trouble than preparing scenery for old standard plays, the models of which are familiar.

"But, of course, the greater part of our business consists of fitting out new opera houses, which are multiplying with astonishing rapidity.

"I noticed some time ago in THE MIRROR an interview with W. H. Day in which Mr. Day said he could so economize in fitting out new theatres as to reduce an ordinary $15,000 estimate to $8,000. Now, in all my experience I don't think I have come across half a dozen theatres where $15,000 has been spent behind the curtain. Of course, like everything else in the theatrical business, there is a good deal of bluff about estimates, but I can point to several new theatres that we have just fitted out completely, and just as well as any New York theatre, for a sum much less than the $8,000 Mr. Day seems to pride himself on."

"What do you think about what he said concerning the use of ceilings in stage scenery?" asked the reporter.

"He may be right, although I think he has exaggerated their importance from the expense standpoint. However, there is no doubt that their removal would be more artistic, as the attention of the spectator is undoubtedly diverted from the stage, where it should be concentrated."

"What is the object of your visit to New York?"

"I am out on my usual round. We visit the several towns in each State annually, and I am now finishing my tour between here and Chicago."

"Do you find your business growing?"

"Yes, every year. Last year we reached the $40,000 water-mark. This year I hope it will reach $50,000. We have a staff of forty people—artists and others—and we keep two stenographers continually at work answering letters."

"What is your shortest time for carrying out a contract?"

"We have done it in a week, but we like to have more time."

"Where do you recruit your artists?"

"Mostly from the studios of other scenic artists. Of course a lot of incompetent men keep applying to us and some we try, but a good man is hard to get, although we pay well. A good artist gets anywhere from forty-five to sixty dollars a week."

"What are the profits in the scenic business?"

"They used to be a good deal larger than they are now. There was a time when we easily made forty-five per cent. profit. Now we are glad to get fifteen per cent. This is due, of course, to the great competition."

"Whom do you consider the best scenic artists of this country?"

Young, Hoyt and Marston. Walter Burridge is a young artist who is rapidly coming to the front in Chicago.

"How do you find the scenery in New York theatres compare with that in Chicago theatres?"

"To tell you the truth, I have been surprised at some of the stuff, so-called scenery, that passes muster here. We should be ashamed to send such work out of our studio as graces the stage of more than one of your best theatres. There is only one thing to be said in its excuse, and that is that it serves its purpose, for it is certain that very few know good scenery from bad. The eye of the public is being educated in this respect, but it is still far from competent."

"Is not the realistic tendency of plays a great boon to the scenic artist?"

"It is, for it swells our profits. We should be sorry to see it die out."

"Is scenery always going to remain stationary as it has been for nearly a hundred years, or will improvements be introduced?"

"Scenery is certainly very conservative, but of late years several attempts have been made to introduce improvements. The chief of these has been the introduction of hydraulic pressure in moving it.

"We have introduced several new improvements ourselves, and for some years we have manufactured all our own hardware. We are thus enabled to supply cheaper work.

"There is a good deal of feeling against our firm in certain quarters, but it is usually based on professional jealousy. We are doing more business and making more money than many others who were in the business long before we were, and naturally they feel sore. But ill-will won't do us any harm. We have the reputation of being reliable and doing satisfactory work, and naturally trade comes along. If you notice it is only the successful man who excites attention. The unsuccessful man is left in obscurity."

NOTES AND QUERIES.

Please inform me whether a burlesque on Hiawatha has ever been produced on the American stage? F. G. W., Philadelphia, Pa.

A musical extravaganza called Hiawatha was presented at the Standard Theatre, New York, on Feb. 21, 1891.

Be kind enough to inform me through your columns what is the strict meaning of the word "legitimate" with regard to plays. A says it refers simply to Shakespeare. B says it refers to all plays of that class, without regard to author. C. W. M., San Francisco, Cal.

The "Century Dictionary" refers to the legitimate drama as a designation used at different periods with a varying specific reference, being sometimes applied to the representation of Shakespeare's plays and at other times otherwise restricted, but generally employed loosely to indicate approval of some (usually not distant) former time.

Did the Italian tragedian Rossi ever appear as Edmund Kean in this country? H. K. ASPINWALL, Chicago, Ill.

Yes; at the Academy of Music, New York, Jan. 18, 1882.

What is the date that McKee Rankin opened his Shakespearean Festival at the California Theatre, San Francisco? CALIFORNIAN, Oakland, Cal. Nov. 2, 1885.

1. Can any actor get a letter addressed to your office? 2. Are you going to put the picture of every prominent actor and actress in your paper? DENVER MATINEE GIRL, Denver, Col.

1. Yes. 2. The word "every" is rather comprehensive. In the course of time THE MIRROR will no doubt, present the portraits of the majority of prominent actors and actresses.

Was Colonel Ingersoll's eulogy of Lawrence Barrett after the latter's death published, and if so in what paper? THOMAS CRANE, Grand Rapids, Mich.

The great orator prefaced his lecture on "Shakespeare" at the Broadway Theatre, for the benefit of the Press Club, with a brief but glowing tribute to Barrett. A report of it was published in the *World* the following morning.

1. Is Patti an American? In several issues of THE MIRROR I noticed articles signed by "The Old Lady." Please inform me who she is. CHARLES KNIGHT, Freeport, Ill.

1. Adelina Patti was born in Madrid, Spain, in 1843. Her parents emigrated to America in 1844. 2. These articles are purposely signed in that manner to conceal the identity of the writer, consequently we are not at liberty to disclose the name.

Did Edwin Booth and Lawrence Barrett, between the years of 1875 and 1876, control by lease or otherwise a place of theatrical entertainment in Leeds, England? W. C. SILL, Hartford, Conn.

No. This question probably arises from a confusion in the names of the American and English Barretts. During the period mentioned we believe that Wilson Barrett controlled a theatre in Leeds.

THE SHEIK, a new operetta, the book by Harry and Edward Paulton, authors of Erminie and Niobe, and music by Salvator Sylvain, will be produced on July 13 at Havlin's Theatre, Chicago. Bertha Ricci, Frances Rousseau, Arthur Pacie, Joseph Lynde, Edgar Norton, Edward Paulton, Lillie Alliston and Christine Blessing will be in the cast. Charles Puerner will lead the orchestra. The scenes are laid in Arabia.

GLEANINGS.

THE above is a portrait of Rosabel Morrison, who will star next season in Henry C. DeMille's play, The Danger Signal. Miss Morrison comes of sturdy theatrical stock, being the daughter of Lewis Morrison and Rose Wood. She has had a varied theatrical experience, but she is perhaps best known for her exquisite performance of Marguerite in her father's successful production of Faust. Miss Morrison's starring tour has been entirely booked. It includes every important city in the country North of Cincinnati and East of Kansas City. Extended engagements will be played in the more populous centres.

BEN TEAL writes that "classic Niobe has captured critical and cultured Boston. Our business, since the weather has become cooler, is very large."

MARIE HILFORDE is engaged to play the leading part in Charles Barnard's new play, Miss Burdock's Lovers. It will be played for one week at the Windsor Theatre, beginning June 29.

JOHN F. BYRNE, of the Brothers Byrne, was in the city last Saturday. He has returned to Norwich, Conn.

BILLY BLACK will act as general agent of Primrose and West's Minstrels.

TOM BROWNE, the famous whistler, will be in Primrose and West's 8 Bells company next season.

GRACE VAUGHAN will sing the soprano roles with Grimes' Cellar Door next season.

JOHN HAVLIN returned to Cincinnati last Sunday. He has re-engaged the following people for A Pair of Jacks company: Patrice, Belle Lyman, Lillie Burnham, Mr. and Mrs. Sol Aiken, Charles Allison and Arthur Ricketts.

CHARLES WEBSTER has been engaged for The White Slave.

WILLIAM BARRY has engaged Robert McNair to play the characters that Hugh Fay used to play. Others engaged for the same company are Tillie Shields, Emily Kean, the Arlington sisters, Maude Meiser, Effie Jones, Mody Sherwood, W. P. Sheehan, Ted Peipper, J. Carmen and Carl Rorks.

HARRY MEREDITH has been re-engaged by W. A. Brady for the character of Old Tom in After Dark.

ROBERT EDESON and Clara Lipman have been engaged for Charles Dickson's company.

MITTENS WILLETT has been re-engaged for Clara Morris for next season.

LOTTIE HYDE has signed with Harry Kernell for the season.

BEATRICE TIFFANY has signed with James B. Mackie for Grimes' Cellar Door company for next season.

MRS. J. H. RYLEY (Marie Barnum) was for a long time connected prominently with the London Gaiety company. She had a thorough dramatic training in England, and her successes were many and pronounced. Mrs. Ryley is one of the most graceful dancers on the stage. She is at liberty for next season, and desires an engagement with a first-class comedy or burlesque company.

CHARLES J. ROCH is filling his company for A Straight Tip.

WILLIAM HARRIS asks THE MIRROR to contradict the report that Frank Howe is to manage Thatcher's Minstrels next season. Harry J. Sayers will continue in charge of the management of that organization.

MR. AND MRS. W. E. SINN will sail by the *Aller* on June 27. They intend to travel through France and Germany, and to be back in Brooklyn by September.

LILIAN WALTERS, prima donna of Evangeline last season, is about to sign an engagement of a different kind for the coming season. She will be married in August, and expects to leave the stage for good and all.

JAMES B. MACKIE will summer at Atlantic City.

THE remarkably quick change in the seating at the Broadway, made between Saturday and Monday evenings of last week, was under the supervision of C. B. Demarest and Company, of Brooklyn. The elegant and comfortable rattan seats were substituted for the plush ones used in Winter in a few hours, and the feat illustrates the magnitude of the resources for large contracts possessed by this well-known firm.

ALICE MONTAGUE and J. Royer West have been engaged for Ferree and Fehrmann's Uncle Isaac company. These managers have also engaged William W. Taylor to play the heavy part in the piece and manage the stage.

THE three hundred supernumeraries employed in the King Solomon spectacle at Eldorado will be under the direction of R. J. Moye, late of The Stowaway company.

ACTORS are taking advantage of the opportunity to see the effective acting in The Merchant. One evening last week, Frederick Bond, Emma V. Sheridan-Frye, Robert Mantell, Alfred Ayres and others were present.

LOUIS CARPENTER and Mrs. George Dixon will be members of George Barrett's company.

EDWIN ARDEN is out with a circular announcing that he will appear in the Fall in a comedy drama called Night and Morning.

HARRY ASKIN and Mrs. John A. McCaull have patched up the holes which have been made in their papers of agreement.

MISS EASTLAKE will bring her English company to this country, excepting her juvenile man and woman. New scenery and "effects" are being designed for Clito by Stafford Hall.

THE draperies of the boxes in Mullone's New Jersey City Opera House were designed by Mrs. M. E. Bingaman, who is said to be the only woman contractor for theatrical decorations in this country.

CORA VAN TASSEL is summering at Cleveland, preparing for the part she is to play in Asleep and Awake. Lillian Chalmers has been engaged also for this piece, which is described as a spectacular comedy. The first production will take place at the Arch Street Theatre, Philadelphia.

CHARLES M. DRAYO has been engaged as assistant agent of One of the Finest. Harry M. Clark will continue as business manager—his third season with this attraction.

JOHN KERNELL, Barney Reynolds, John S. Mark, Gus Mills, Lee Harrison, Mollie Thompson, the LaPorte Sisters, and Staccione, the dancer, will be in the Hustler company next season.

W. A. THOMPSON has been engaged by Davis and Hendricks to go in advance of The President.

GEORGIE DREW BARRYMORE'S frank statement in last week's MIRROR that she was looking for an engagement brought the redoubtable Charles Frohman to the front. He has engaged the gifted comedienne to act under his management next season. The theatrical profession may now be divided into two parts: those who are under the management of Charles Napoleon Frohman, and those who do not act under, etc.

W. M. WILKINSON spent a few days in Boston last week with Alexander Salvini.

MR. AND MRS. AUGUSTUS THOMAS, Mrs. W. J. LeMoyne, Everett Jansen Wendell, Daniel Dougherty, Mrs. Berlan-Gibbs, Harvey Woodruff, Mrs. Fernandez, John Schoeffel, Stephen Fiske, C. H. Meltzer, Mrs. A. M. Palmer and Albert Ellery Berg were among those who saw As You Like It at Castle Point, Hoboken.

NOT an office at Taylor's Exchange is unoccupied. The building is crowded at all hours of the day. Complete routes for five companies were booked on one day last week.

FRED REYNOLDS has been engaged as tenor soloist by Primrose and West. Mr. Reynolds, who is the author and composer of "Adelina" and "The Brave Engineer," has composed another song which he has called "In the Garden of Eden with Thee." Hitch will publish it in a week.

ROSE COGHLAN, De Wolf Hopper, Sadie Scanlan, Margaret Mather, Aronson's Opera company and The Tar and the Tartar company are booking from Taylor's Exchange.

COLORED people have been prominent in the audiences that have seen the creole company at the Standard Theatre.

ROACH and Castleton and Lillie Burnham have been engaged to play A Pair of Jacks next season.

WILL E. GORMAN has been engaged as business manager for W. C. Anderson's company in the sensational melodrama Kidnapped.

H. C. DE MILLE will shortly leave for Denver to join Charles Frohman's stock company. He will direct the rehearsals of The Lost Paradise, which will be produced in Chicago in August. Mr. Frohman will go to Chicago at that time.

HARRY W. LEONARD, Fred. Intropidi, Addie Randell, George Pierce, Jennie Miller, Stella Creston, R. A. Bresee, Ben Boylan and William T. Allen have been engaged for Addie Randell's Opera company, under the management of Charles Atwood, which will play a Summer season of eight weeks divided between St. John and Halifax.

FRED CRANE is engaging his company and will begin her tour on Aug. 31 with a repertoire consisting of Lillith, Lost Paradise, Leah, Wife's Peril, and Child of the Regiment.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK. - - JUNE 27, 1891

**** The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BROADWAY THEATRE—Wang, 8:15 P. M.
CASINO—Apollo, 8:15 P. M.
GARDEN THEATRE—Richard Mansfield, 8:15 P. M.
GRAND OPERA HOUSE—English Opera, 8:15 P. M.
KOSTER AND BIAL'S—Variety and Cabaretta, 8:15 P. M.
MADISON SQ. THEATRE—The Merchant, 8:30 P. M.
PALMER'S THEATRE—The Tar and the Tartar, 8:15 P. M.
TONY PASTOR'S—Variety, 8:15 P. M.

SUMMER SUBSCRIPTIONS.

Readers of The Mirror who are going to the seaside, the mountains, or Europe, this Summer, can receive the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks	50 cents
Ten weeks	$1.00
Three months	1.25

HE WILL LIVE IN MEMORY.

THE obsequies of J. K. Emmet were simple to the point of austerity. There was no bell, no requiem, no dirge, no crowd. A few words were spoken over the coffin before a few people, and then the mortal part of the actor was given into the keeping of mother earth. But the winsome personality—the irresistible smile and the sweet voice—will linger in the memory of thousands when better actors than Emmet are forgotten.

The place he occupied on the stage and in the affections of the public was unique. He was not an artist; he possessed little histrionic power; he acquired nothing—except popularity and fortune—from the day when he first came into prominence unto the day of his death. His remarkable and protracted success was due to his native charm.

His entertainments gave no intellectual pleasure, but they gave a singular physical delight that communicated itself alike to the young and the old, to the cultured and the unlettered. The public neither wished nor expected to see acting when they attended his performance. Given a few pretty songs to sing, some dances to display his grace of movement and a number of cherubic children to romp with, caress, or hush to slumber, and he enchanted all beholders.

Many tried to follow in his footsteps, but none succeeded in wresting from him the cup of princely favor he held and quaffed. Like Lotta he was inimitable.

He went about making the world brighter and happier. The weaknesses that occasionally interfered with his public duties were readily forgiven by his host of admirers, for they were the weaknesses of a genial nature that could not always withstand the tempter that follows close upon the heels of phenomenal prosperity. And now that he has vanished from the scene they can be forgotten as well as forgiven for the sake of the halo of pleasant recollections that surrounds his name.

THE DRAMATIC LOTTERY.

A WRITER in one of our Washington contemporaries says that "good actors are apt to be poor makers and choosers of plays," and cites Messrs. Mantell, O'Neill and Mansfield's recent experiences in support of his assertions.

The talented trio in question have made mistakes of judgment, no doubt; but so, too, have all the distinguished actors from the earliest times.

The world has never seen the man—whether actor, playwright, critic or manager—that could infallibly predict the success or the failure of a play. Such a prophet, did he exist, would be worth a good many times his weight in gold to the person fortunate enough to secure a monopoly of his services.

If the writer we have quoted at the beginning of this article meant to say that the creative genius and the interpretative genius are seldom equally united in one person we would agree with him; for the man that puts his ideas into plays, as a rule, cannot embody them so successfully as the man whose training and temperament fit him especially for the task of reducing them to flesh-and-blood.

Nevertheless, from Shakespeare to Boucicault the stage has produced men whose gifts have been exhibited in both directions. So many successful actor-playwrights appear, not only on the pages of dramatic history but within the personal recollection of old playgoers, that there is some reason to question the assertion that good actors are apt to be poor makers of plays.

The actor who brings out a play that fails should not forfeit respect for his judgment. Those that know the extreme difficulty in finding suitable material, and the frequent necessity for accepting work that does not come up to the standard simply because it is the best available in an emergency, can appreciate some of the difficulties of his position; while the elements of chance and uncertainty that naturally enter into every dramatic experiment entitle him to consideration, if not to sympathy.

AN AWAKENING.

NO less an ecclesiastical authority than the Bishop of Durham has surprised the friends of the stage in England by coming out in print with the assertion that "Universal instinct towards dramatic representations appears to show that the theatre answers to the natural and right desire."

This admission, made simultaneously with the vigorous denunciations of the Prince of Wales' shady connection with the baccarat and other scandals by the various evangelical denominations throughout Great Britain points significantly to the fact that the representatives of the Christian religion are opening their eyes.

Here in the United States there is room for improvement in the attitude of the clergy toward the stage; but under the strong influence of a number of unfettered minds in the church there is a noticeable change taking place with regard to this question as well as to many questions of dogma.

The broad and unprejudiced opinions of Dr. Lyman Abbott, for example, are significant of this advance. The dramatic profession will find food for reflection and satisfaction in the interesting interview with this celebrated divine presented elsewhere in this issue.

AN HONORABLE RECORD.

LAST week the fiftieth anniversary of the founding of the Boston Museum was reached, and it was made the occasion for some very interesting and profitable researches into its long and honorable history.

Aside from the many famous actors that appeared on its boards the theatre is remarkable as a school for developing young talent. More than one hundred-and-fifty players that made their bow at the Museum and were trained in its company rose into prominence in the profession. To scan this list is to realize how great and how far-reaching has been the influence of this institution on the character of the American stage during the last half-century.

Under the management of Mr. Field the Museum has worthily maintained its traditions and yet kept in the van of dramatic progress. It is creditable to him, and not less to the Boston public, that during a period of theatrical storm and stress, unequalled for its eccentric and iconoclastic tendencies, its aim has continued to be high and its purpose steadfast throughout.

Long may Manager Field live to guide the Museum's destinies, and long may he and the Museum prosper!

PERSONAL.

Haworth.—Joseph Haworth treasures a letter written to him by John McCullough. It said: "We must write our names on the immortal pages of Shakespeare. They look better there, and live a good deal longer. Let me guide you up the dark, steep path to glory."

Carleton.—Henry Guy Carleton has had still another play accepted by R. M. Field for the Boston Museum. It is called Princess of Erie.

Greene.—That powerful detective novel, "The Leavenworth Case," in which the interest is so well sustained, has been dramatized by the author, Anna Katherine Greene.

Sheridan.—Emma V. Sheridan returned to Boston last week.

Howard.—Joseph Howard's family will go to Richfield Springs this Summer.

Martin.—Luke Martin will go to Long Branch for a few weeks to pass his vacation. Mr. Martin, by the way, has composed a minuet for W. J. Scanlan's new play, Mavourneen.

Simmonds.—Philip Simmonds, the acting manager of The Power of the Press, will rusticate at Blue Point.

Waldron.—J. A. Waldron, the dramatic critic of the Albany *Journal*, has written a book which will be published in September.

Howard.—Bronson Howard will return to America shortly and pass the Summer at New Rochelle.

Lancaster.—Albert Edmund Lancaster, the dramatist, intends to pass a part of July and August among the Alleghenies.

Kidder.—Kathryn Kidder will return to America to support Joseph Haworth next season. Miss Kidder, who made a success in Wilson Barrett's production of The Golden Ladder in London, was offered Miss Eastlake's place in Mr. Barrett's company, but she preferred to accept the home offer. Miss Kidder was the guest of the Princess of Wales at Somerset House not long ago, and gave a dramatic recital there. Among her new-made friends on the other side is the Baroness Burdett-Coutts, formerly Henry Irving's generous patron.

McBrayer.—Many fair daughters of the South have brought grace and genius to the stage during the past decade. The latest acquisition is Musa McBrayer, the beautiful daughter of Judge McBrayer of Chattanooga, Tenn., who will soon make der début in opera. She is only seventeen, but her voice—a high soprano—is said to be fine in quality and of remarkable power. She has been studying for some time past under the best teachers in this city.

Ellsler.—Effie Ellsler has decided to go to Monmouth Beach for the Summer.

Palmer.—A. M. Palmer's aged father, the Rev. Dr. Palmer, who has been quite seriously ill at Stamford, was sufficiently recovered to return to his home at Stonington on Monday.

Harrison.—John Harrison, author of Another Man's Shoes, has just paid a short visit to America. He arrived in New York from London on Sunday of last week and returned to England on the following Wednesday. The object of the dramatist's visit to this country was to consult with Clarke Sammis about the mounting and the cast of his play.

Paget.—Elliott Paget has almost recovered from the effects of her recent accident in London, which was not so serious as reported by cable. Miss Paget will probably return to New York in August, and may appear as the heroine of a farcical comedy prior to the opening of her tour in The Last Word in November.

Maley.—Steve Maley has had the misfortune to lose his father, who died last Friday at Holyoke, Mass., of consumption, at the age of fifty-eight.

Febvre.—Febvre will not leave the Comédie-Française after all. He wishes to create a part in an important play of Dumas' to be produced next season.

Johnson.—Barry Johnson will spend the Summer in the mountains. He has received an excellent offer for next season, but has not yet signed.

Burnham.—Lillie Burnham, who has been starring for the past three years in The Ragpicker's Child, has signed for John Havlin's Pair of Jacks company.

Townsend.—Charles Townsend is at his cottage in Weedsport, N. Y., where he is actively engaged in organizing the Townsend Comedy Company, which is to go on the road next season in a repertoire of his own plays.

Mitchell.—Maggie Mitchell has gone to her cottage at Long Branch for the Summer.

Chanfrau.—Henrietta Chanfrau is at her cottage in the actors' colony at Long Branch.

Marlowe.—Julia Marlowe is in Paris looking for bewitching gowns.

LETTERS TO THE EDITOR.

MORE ABOUT THEATRE ORCHESTRAS.

ASTORIA, ORE., June 4, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Apropos of the letters recently published in your paper regarding theatrical orchestras, will you kindly allow me a line in defence of that poor, maligned being, the manager?

Knowing as I do his extreme sensibility and modesty, I feel sure he will not speak in his own behalf.

It is true that the vast majority of theatres in this country do not employ a sufficient number of musicians to interpret properly arranged music acceptably, and in place of Mr. Stahl's modest request for twelve, my own idea is that fourteen musicians should constitute the smallest orchestra, while for productions containing a considerable amount of music this number should be increased to at least sixteen, and for operetta eighteen instruments. It would be but a waste of space for me to particularize the instruments embraced in an orchestra of this magnitude or, as they will readily suggest themselves to an educated orchestral arranger.

But, on the other hand, let us look at this matter from the manager's standpoint: Some few Managers (with a capital M, please Mr. Compositor) do provide an orchestra embracing such luxuries as French horns, 'cello, etc., and nine companies out of ten do not furnish orchestral parts for them, consequently four or five men draw salary for looking at the performance or playing penny-ante in the music-room.

It was my good fortune this season to play at that beautiful and well managed theatre, the Lyceum, in Memphis, where fourteen good musicians are continually employed in the orchestra, and I was told by the leader there that it was the first time since the house had been opened that the company playing had brought parts for all the instruments.

I have made it a subject of inquiry among the local leaders of my acquaintance, and have been told that many companies do not carry parts for even viola, drums or flute, to say nothing of horns, 'cello, oboe or fagot, and I know of at least one theatre that will cut its orchestra down from twelve to nine men next season on that account.

There is no musical conductor traveling who is a greater "crank" on the subject of complete orchestra than I, and for that reason I always arrange my music for sixteen men; but I think the manager who employs that number, and week after week sees them doing nothing, has very just reason and greater cause for complaint than we who would criticise him for furnishing an incomplete orchestra.

Let us first cast out the beam that is in our own eye. Then we can see clearly to cast out the mote that is in the manager's eye.

Respectfully, J. CLARENCE WEST,
Musical Director Jarbeau company.

ANOTHER LIBRETTIST HEARD FROM.

BALTIMORE, June 16, 1891.

To the Editor of the Dramatic Mirror:

SIR.—My attention has just been called to an operatic controversy in your columns in which my name has been mentioned, and this is the occasion for my writing.

As to the authorship of the Jack Sheppard opera I have a very simple story to present. About a year before the opera was first produced in Baltimore, Mr. Itzel came to me and said Mr. Fort had commissioned him to write an opera on the play, Jack Sheppard, in which the title-role was to be taken by Jeannie Winston. I had but little fancy for such a subject, but concluded to undertake the work of the libretto and songs.

I accordingly procured two copies of Buckstone's well-known English play, and began my endeavors. From the four acts of the play I made a three-act opera, rejecting the first act of the play entirely. I altered the plot of the play considerably and wrote and sketched the dialogue to suit.

Having gone over all the situations in the opera with Mr. Itzel, I went to work on the lyrics, naturally the original and most important part of any romantic opera made from a play. I completed the twenty-two numbers necessary for the work and gave them to Mr. Itzel, who wrote music for them as rapidly as he could.

When his work was nearly finished, he told me that Mr. Fort wished Mr. Fulton "to have a hand in the dialogue," on account of his supposed influence with the Baltimore press, as he was known to be a stockholder of the *American*, which his father had formerly owned. As I did not care much for the work, and wishing to give Mr. Itzel the benefit of all the influence he or Mr. Fort could get, I consented to let my work on the dialogue be laid aside, with the understanding that all the lyric part of the work would be mine.

Not long after this Mr. Itzel came again, and said that Mr. Fulton desired to furnish the lyric portion of the work also. I thought the request rather remarkable in several respects, but as I cared but little for that kind of an opera, and as Mr. Itzel and his friends wished to have it their way, I gave up again.

I gave no more attention to the matter until the opera was about to be produced, when it was very largely advertised as the work of Mr. Adam Itzel, Jr., and A. K. Fulton, Esq. As the musical critic of the Baltimore *Sun*, I was assigned to write the criticism of the new work, so I attended the final rehearsal to get the points. You may judge of my surprise, when the first words that greeted my ears were my own. My amazement was further increased by my wonderful familiarity with the second number, and so on with the third, fourth and fifth; and, in fact, with the greater portion of the entire work.

I called Mr. Fort's attention to the matter, who said he neither knew nor cared anything about it. My first impulse then was to expose the whole business, and a leading Baltimore paper offered me its columns for the purpose. But I was unwilling to throw anything in the way of the success of the work, and I contented myself with printing and copyrighting my own work, especially as it was at once apparent that the work was a failure as it was given in Baltimore, on account of the very imperfect dialogue.

When I asked Mr. Itzel why he had retained so much of my work, he said he was obliged to do so because Mr. Fulton's would not suit. When Mr. Itzel published the March song, which was the greatest success of the work, he felt that he could do no less than acknowledge its true author by the initials, "W. G. D." He had no reason to consult Mr. Fulton in this because Mr. F. was not concerned in either the words or music, in any way.

To suppose that I could have written the twenty lyric numbers, the words for all the musical portion of an opera, without first knowing the plot and connecting dialogue, would be to attribute to me a power, but little short of the miraculous, or to suppose that Mr. Fulton could furnish a greatly different plot for an opera having my twenty-two numbers as the greater part of the work, is to assign a miracle to Mr. Fulton.

Mr. Fulton's libretto differed somewhat from mine, notably in one case, where he makes Thomas Darrell allude to his escape from a prison in which he never was placed. After changing the situations of the play in the finale of the first act of Buckstone's play, he had failed to make the situations in the second act correspond with the first, and hence his discrepancy in the dialogue.

My reason for publishing my libretto and copyrighting it was to save my right to my own work in case the original opera, for which the music had been written, should ever be put on the stage.

The resemblances in the dialogue in the two versions of the opera are readily accounted for by the facts here given, as my dialogue was adapted mainly from the Buckstone play, and all the lyric portion of the opera written by me and turned over by Mr. Itzel to Mr. Fulton when he began his work.

I now own the original Jack Sheppard opera-title libretto, and most of the original lyrics, and neither of them can be lawfully given hereafter without my consent. Yours very truly,

WILLARD G. DAY.

THE USHER.

In Wishing Mend him, we can. The ladies call him, sweet.
LOVE'S LABOR'S LOST.

Late in May it was announced in several newspapers that Mrs. W. J. Florence had returned from Europe.

One day a watchful MIRROR reporter saw—or thought he saw—Mrs. Florence, arrayed in a superb gown, on Broadway.

Nelson Wheatcroft the same day remarked how well Mrs. Florence was looking after her trip.

Now, the peculiar feature of all this is that Mrs. Florence has not set foot in New York since she went to England, more than a couple of years ago.

I have her own authority for this statement in the following letter that arrived by yesterday's mail.

"Will you be good enough to contradict the report that I was seen walking on Broadway recently? I am still in London, where I have been situated for the last two years. On the day that THE MIRROR said I was in New York I was with some friends at a garden party in London."

I am happy to make this correction, although Mrs. Florence's American friends will be disappointed to learn that the ocean still rolls between them.

The question now suggests itself, Has Mrs. Florence a double?

Referring to my remarks last week on the counting of the Actors' Fund burial plot as a real estate asset in its last annual financial statement, an officer of the Fund explains that the sum mentioned covers only the first cost of the thirty-four extra lots adjacent to the original plot, but not yet enclosed or in use. The old plot, in which the monument stands, is not included in the statement of assets.

"Truth for Art's sake" is the motto selected by the promoters of the Independent Theatre at Boston. Would not "Art for Truth's sake" mean just as much?

Mrs. Carter, interviewed on her return from Paris, imparted the interesting information that she brought back twenty-one pieces of baggage.

Mr. Belasco added that Bourdelle made her portrait in pastel, and other artists begged for locks of her hair because they were like dead leaves with the sun shining on them.

Mrs. Carter thereupon revealed the fact that Bourdelle was struck so with Mr. Belasco's head that he asked to be allowed to make a cast of it in bronze.

It will be a simple matter for young J. K. Emmet to fill his father's time. But how about his father's shoes?

The policeman detailed to guard the neighborhood of Broadway and Twenty-eighth Street occasionally waxes facetious. Instead of using the stereotyped command "move on" to cause the crowd to circulate, he cries "Down stage, boys—down stage!"

It is stated that Lawrence Hanley is a member of a pirate company that is presenting George H. Boker's Francesca da Rimini without authority. Mr. Hanley's first acquaintance with this play was formed while he was on Lawrence Barrett's salary list.

Miss Eames has captivated London. Her début was the event of Augustus Harris' season at Covent Garden. Time was when the American girl's struggles to secure a foothold on the European lyric stage were futile; but all that is changed now, and our countrywomen are at the very top of the operatic heap in Paris and London.

Charles M. Skinner, dramatic critic of the Brooklyn *Eagle*, has acquired a reputation for independence and ability that has spread beyond the confines of the sister city.

Like Mr. Fuller, of Boston, and Mr. Barron, of Chicago, Mr. Skinner has done much to encourage artistic effort and to discountenance mediocrity and humbug.

His views on all dramatic questions are sound and sincere; his convictions are strong, and his sense of duty is keen.

Indeed, Brooklyn people look solely to the *Eagle* for guidance in local dramatic matters, because its columns are beyond the reach of the box-office influence that renders its contemporaries objects of mild ridicule.

Inasmuch as the *Eagle's* circulation is greater than that of all the rest of the Brooklyn papers put together and multiplied several times, its power is great.

It is satisfactory to realize that the interests of the drama and of playgoers over the Bridge are entrusted to such good hands.

THE UPTOWN MOVEMENT.

The Spirit of the Times.

THE DRAMATIC MIRROR is the first important newspaper to make a move uptown, and is now located in handsome offices in the new building on the corner of Broadway and Fortieth Street. As all professionals must see themselves in THE MIRROR, this means that the plaza and promenade will now be changed from Union Square and Twenty-third Street to upper Broadway, passing the Metropolitan, Casino, Broadway, Park and Harrigan's theatres and ending at Long Acre. When the *Herald* moves up to Thirty-sixth Street and the new Post Office is opened, THE MIRROR will have have plenty of journalistic company. At present, it is doing good service as a pioneer, as it did when it was founded to replace blackmailing sheets by a pure, clean, honest and high-toned dramatic newspaper.

THE PROPOSED LEAGUE.

Marc Klaw has taken an active interest in paving the way for a Managers and Actors' League to relieve its members from costly and slow litigation. Arbitration is the motto of the new movement and THE MIRROR is glad to see that the idea it originated years ago and frequently urged on the attention of the profession at last stands a chance of being adopted.

At present there are comparatively few—and those chiefly managers and actor-managers—who have taken an active interest in promoting the plan, but the idea is still in its infancy and there will be time enough to make the League numerous and representative before the season opens, if the integrity and universality of the movement is established. If, on the other hand, the notion gains ground that the League is merely the outcome of the loss and chagrin sustained by a few managers in courts of law and that it is intended chiefly for the protection of the manager against the actor the organization will not be likely to become either extensive or influential. Even in that case, it would still be clearly evident that the settling of differences and disputes by arbitration in questions of breach of contract, etc., between managers and actors, and traveling and resident managers, would save time, money, and vexation of spirit.

Mr. Klaw says that the object of the organization will be to protect, as far as possible, both actor and manager from the hardships, inconveniences and endless cost of protracted litigation. "From our experience it would seem that theatrical people have little or no standing in court, and juries, not understanding the technical requirements of our business, are easily befogged by lawyers. The members of this organization propose having in their contracts a uniform clause by which actors and managers bind themselves, if any differences arise out of the contract, to submit those differences to a Board of Arbitration, which will be composed about as follows: The actor and manager each to select a representative, who must be a theatrical man; the two thus chosen to select a third man; these three to hear (under oath) the dispute, and to decide it. The members of the organization will bind themselves to have no business relations whatsoever with any manager, actor or actress who fails to submit to this agreement after signing. The advantages claimed for this arrangement are many. It will do away with time and money spent in litigation; will insure a hearing before a tribunal whose members understand theatrical technicalities, and save the parties in dispute the confusion and embarrassment incident to cross-examination by attorneys who do not confine themselves to the subject in dispute. Some eminent lawyer will be called in to draw up this arbitration clause."

Another promoter of the association had this to say to a MIRROR reporter on the subject:

"The object of the League is to try, as nearly as possible, to put the theatrical business on a legitimate basis. At present when a theatrical lawsuit arises, some so-called "theatrical lawyers" at once furnish the press with all the details. These lawyers don't try to keep to the facts in the case at all, but go as much outside of the facts as they can in order to make a sensation and get their names in the paper.

"The lawsuits outside of the theatrical business—of which there are thousands every day—are not chronicled in the papers, unless they be of a sensational character or notable names are implicated, while every petty case that is brought by theatrical lawyers is made capital of and sent to the papers. The only construction to put on this is that the lawyers want to be advertised.

"The object of the League is to keep out of the papers matters which should not interest the public.

"Those in charge of the League do not propose to take chances by permitting irresponsible managers to join it, as it is to be a help to the actor as well as to the manager. An advantage of the League is that a case can be tried by it in two or three days instead of in six or eight months as is the case at present.

"A meeting will be held within the next two weeks for the purpose of effecting an organization."

It is to be hoped that the League will be a representative body and that its constituents will be of a character to inspire confidence. The object that it is intended to accomplish can be achieved only if good faith is inculcated and maintained. If the League were to be made the tail of a private kite or the convenience for a little clique, its usefulness would be *nil*.

A WELL-EARNED HOLIDAY.

Edward Harrigan was making up for the last time this season as Wily Reilly as he said to a MIRROR reporter:

"Before I go to my cottage at Schroon Lake for the Summer I shall make a fishing trip—seek to plunge into new waters."

"Will you reopen your theatre with a new play?"

"No, I shall reopen with Reilly and the 400. The public does not seem to tire of the play. My company, consequently, will be saved the trouble of rehearsing a new play in hot weather."

Although Mr. Harrigan does not announce a new play, one may be expected at any time, as he has completed one.

CHRISTIAN PLAY PIRACY.

The amateurs are beginning to go into the pirate line. Several clubs have been caught stealing copyrighted plays this season, and in two cases at least they brought suits for damages upon themselves.

Perhaps Denman Thompson or Harry Watcham will be interested in a piece of news THE MIRROR has just received from Corsicana, Texas. The enterprising amateur society of that town is known as the Corsicana Dramatic Company. Its members recently applied to that notorious "fence" and dealer in stolen plays, Alex. Byers, of Chicago, for a copy of The Old Homestead, which they secured for a small sum.

The Corsicanians have been rehearsing the piece for some time past with a view to presenting it. The managers of the Young Men's Christian Association of their town, having learned of the club's intentions, addressed a letter to its president the other day, which ran as follows:

"Having heard that your talented association is preparing to render the beautiful, chaste and popular drama entitled The Old Homestead, would respectfully request that you give your first performance in Corsicana for the benefit of our institution, which has been established for the best interests of our home people, as well as strangers."

There is something funny in the idea of a piratical performance for the benefit of the Y. M. C. A.

HARS AND HELPOHENE.

There was excitement in the State camp at Peekskill on Sunday, and it was all caused by an actor.

The guilty thespian was Harry James Halliday, of A. M. Palmer's company. He had taken advantage of the opportunity to wed Florence Ethel Gibbons.

The ceremony took place in Colonel Appleton's tent directly after the dress parade of the Seventh, at seven o'clock. The bride was given away by the Colonel, and Chaplain Paxton officiated. The Seventh boys cheered the bride and groom at their departure.

NOTES OF NEW THEATRES.

The new Opera House at Edgefield, S. C., will soon be completed. It will be a large and handsome structure.

James Russell, of Huntington, Ark., is building an Opera House.

Corsicana, Tex., will erect a new Opera House, 100x95 feet. It will have a seating capacity of 800.

The Concordia Opera House, of Baltimore, which was recently destroyed by fire, will be rebuilt. The loss was $160,000.

Work has been commenced on a $25,000 Opera House at Ashland, Ky.

THE will of the late Henry Edwards was entered for probate last Thursday. The entire estate is left to his widow. The instrument bears the date Feb. 7, 1891, and it is witnessed by Arthur Wallack and William Gavin.

PROFESSIONAL DOINGS.

ARTHUR ESCOTT has signed to play in Birds of a Feather next season.

GEORGE SYDENHAM has organized a stock company at Columbus, Ga. The Columbus Railroad company is interested in it.

CHARLES TOWNSEND's leading juvenile next season will be W. E. Whitney.

AT the close of The Merchant's run at the Madison Square the theatre will be renovated before the comedy season begins on August 3 with the production of Jane.

OCTAVUS COHEN, managing editor of the Charleston *World*, has written a comedy-drama entitled The Sleeping City. The scenes include a lunatic asylum, a gambling house, a steamship wharf, a newspaper office and a Sixth Avenue L Station.

In Miss Ramie Austen the stage has found a lady who will take the place which is fast becoming vacant by the decline of Clara Morris.—*Wilmington (Del.) Republican, Sept. 13, 1889.* ***

JAMES L. CARHART has been engaged to play first old men in Minna Gale's company.

Doré Davidson at liberty. 309 W. 14 St. ***

EMMA GEROME has returned from her tour with Woman Against Woman, in which she successfully played the leading part. The piece was to have been presented at the Third Avenue Theatre last week, but Manager Jacobs cancelled the date, and closed the season at his house. The manager of the company threatens to bring suit. Miss Gerome, by the way, has not signed for next season.

FRED. WILLIAMS, manager for Mora, has leased Fogg's Ferry from C. E. Callahan, and it will be made a feature of Mora's repertoire next season. Canny's X Roads, a comedy-drama, by George Hooper, has also become Mr. Williams' property. It will be produced at Saratoga in August.

Ramie Austen at liberty. 309 W. 14th St. ***

IN Chicago the other day Martha Rudesil secured a judgment against M. B. Mills for $335, the amount of salary due and unpaid for her services as leading lady in After Twenty Years the season before last. The manager evidently modified his pecuniary obligations according to the title of the play.

WILLIAM LORAINE, formerly musical director of The Two Old Cronies and a fertile composer of popular music, has received several good offers for the coming season.

Miss Ramie Austen displayed emotional power seldom seen on the modern stage.—*Philadelphia Times, Feb. 10, 1891.* ***

HENRY BELMER now says that he will not begin his series of plays by native authors until the 29th of this month. This is according to Frank B. Murtha, who adds that the first piece to be presented is by Charles Barnard.

ROBERT MANTELL will present The Corsican Brothers, The Marble Heart and Monbars during the beginning of his next season. As he read six new plays last week, however, he may be expected in a new character before a year has passed. We hope to see him in a piece that will give him half a chance.

Doré Davidson at liberty. 309 W. 14 St. ***

A. R. BROOKS, who has been for two seasons with Lizzie Evans, is at liberty. Mr. Brooks plays first old men and strong character parts.

JAMES ARTHUR LINDSAY, on the last night of Aunt Bridget's Baby at the Bijou, was presented with an immense floral horseshoe. It came from friends as a compliment for his singing.

MARIE MADISON has written a curtain-raiser with a leading part for Bijou Fernandez. She has also completed an emotional drama in four acts. Miss Madison will spend the Summer in Virginia.

Ramie Austen at liberty. 309 W. 14th St. ***

HARRIET AVERY has made a distinct hit with the Schlitz Park Comic Opera company at Milwaukee, where she appeared as Fiametta in Boccaccio last week. The critic of the *Sentinel* says that "she surprised everybody by her fine singing, her voice being of excellent quality and finely trained. Her high soprano voice was exhibited to excellent advantage in her solo in the first act." Miss Avery will remain in Milwaukee for six weeks and after that time will be at liberty for a Winter engagement.

FRANK I. FRAYNE, JR., will head The Boy Ranger company, which E. J. Hassan will send on the road the coming season.

LIZZIE EVANS is still on the lookout for a play. She wants something of the style of Sweet Lavender.

EVIDENTLY Nixon and Zimmerman have faith in the draught of Eva Hamilton as a dramatic curiosity. They have made this unique wager with a Philadelphia newspaper man: If she does not play to $10,000 the week of Sept. 21 at the Chestnut Street Theatre they agree to buy the back page of the next Sunday edition of his paper. If that figure is reached the newspaper man will have to buy one hundred seats for the opening night of the following attraction.

THE HANDGLASS.

Now is the time when the young newspaper man earns his bread by writing a column-and-a-half description of Lillian Russell's hat.

† † †

HER HEAD WAS LEVEL.

OPERA QUEEN No. 1.—"I see you have chosen the part of the Sprite in this new opera. How is it that you did not take the part of Mrs. Wearmuch?"

O. Q. No. 2.—"No, indeed! I know better than to carry around a load of dry-goods and a three-yard train every night for July and August when I can frisk in spangles and a pair of slippers for the same money."

† † †

"DENIALS" are the correct styles of advertisement now. May Irwin is denying that she is engaged to marry a California millionaire. De Wolf Hopper is denying that there is any cloud on his matrimonial horizon. Mansfield denies that he contemplates marriage. Nat Goodwin and Henry E. Dixey are about the only two people who admit everything without reservation.

† † †

ACCORDING to a Chicago paper "sitting on ice" is the theatrical expression for a house that does not applaud.

† † †

AN exchange announces the mournful intelligence that "The Electric Three" have separated. Too bad! Who are they, anyhow?

† † †

THE SLEEPING CITY is the name of a new melodrama. The scene is laid in Brooklyn, N. Y.

† † †

THE OLD, OLD STORY.

The plumber frowns a nightly frown,
'Tis Summer.
The coal-man looks cut up—cast down,
'Tis Summer.
But note the ice man's merry smiles,
With gladsome zest the hours he whiles
And high the shekels bright he piles,
'Tis Summer.

† † †

"WHAT did Winglets mean the other night when he said that a man's best friend was a big diamond stud?"

"Well, Winglets has one that he travels on all Winter and lives on all Summer."

† † †

A JUNE RHAPSODY.

Oh, the hot and humid Summer,
Oh, the June-bug and the sand fly,
Oh, the waiting and the longing
For the coming of the leaf-fall,
When the manager, all smiling,
Is preparing for the season.
But this sick'ning, sultry waiting,
With the fringe upon the checkered pantlet,
Fringe upon the checkered pantlet,
Pantlet with the fringe upon it!

. . . . . .

Oh, the jaglet in the June time!

† † †

MATINEE GIRL (*at stage door*).—"I should like to see Mr. Mantell."

EXPERIENCED D. K.—"Mr. Mantell is engaged, miss."

MATINEE GIRL.—"Thank Heaven! I thought he was married!"

† † †

LILLIAN LEWIS has been attracting attention in the West by the way she is striving to avoid it. She refused to enter a Salt Lake elevator the other day because there were two horrid men in it.

† † †

STAGECRAFT.—"Have you heard Tiewalker's new poem, 'Beyond the Bar?'"

WINGLETS.—"No—what is the subject? a free lunch?"

† † †

WILLIAM MESTAYER and Theresa Vaughn have a new play in which the scene is laid in a New Jersey prohibition town, where, by dropping a nickel in the slot, liquor may be made to flow from every article of furniture, including the piano and the family portraits.

† † †

ALEXANDER DUMAS named the 1876 salon picture of Bernhardt, where she is represented as sitting on a sofa with a dog at her feet, "A Dog Watching a Bone."

† † †

THOMAS W. KEENE has a dramatic bombshell in store for next season. He announces that he will produce a "semi-religious and historical play."

† † †

THE new manager of the Grand Opera House in Memphis is named Hartshorn. This will be a good place for actresses to faint in.

† † †

An occidental sheet says the Jar and the Jailor is a success in New York.

† † †

A PRETTY actress was recently asked if she rehearsed "Stage Kissing."

"Not repeatedly," she answered, "but just once."

This refutes the words of a Latter-Day philosopher who says, "there may be a first but never a once."

† † †

GOOD THINGS FROM WANG.

WANG (*when he is introduced to the last of about thirty prospective step-daughters*).—"Another! Well, if this keeps up I'll soon be the father of my country."

—

"When brains were given out I was playing hookey."

—

MATAVA.—"Well, uncle, how have you feathered your nest?"

WANG.—"Well, my boy, between you and me I have laid in a casual umbrella or two."

—

"Tell Birdie she can't slide to her third any too soon for yours truly."

—

"My boy, you had better go to the stone-cutter's and pick yourself out a nice, chaste headstone."

—

PEPAT.—"I'm the most miserablest man alive."

FRACASSE.—"No, you're not, either."

PEPAT.—"Yes, I am."

FRACASSE.—"No, you're not, compared to me. All you need are some wax candles and a paper doll to be a merry Christmas."

—

FRACASSE (*to Frimmouse*).—"Pile Alp on Alp and on top of these place the pyramids, until they kiss the stars—they are but puny ant-hills compared with the fires of love—"

WANG.—"Excuse me, but I think 'fires of love' is my cue."

—

WANG (*to Frocker, referring to his daughters*).—"My boy, I have just laid in a stock of Summer goods, all wool, a yard wide and warranted not to fade, that will make your eye-teeth gurgle."

—

WANG (*to Pepat*).—"If you don't, your friends will have a good opportunity to price crape. Do you think that an ordinary sized idea could find board and lodging in that thick skull of yours?"

—

WANG.—"Leave me and never more let me behold your face!"

FRACASSE.—"You make me drowsy. Why don't you pay me three years' back salary!"

WANG.—"That's so; there is a little trifle coming to you, I believe. Well, maybe you had better stay for the present and see if you get the present."

—

Wang asks Frimmouse for a kiss.

FRIMMOUSE.—"Well, I never."

WANG.—"No, and you probably never will, if you are alluding to *encores*."

† † †

A FARCE-COMEDY is to be "written around" Carmencita's dancing, for next year. It will be in three whirls and a kick.

† † †

HISSIUS.—"What's the matter, old man? You look as though you'd seen something."

JAGGETS.—"Well, its just the other way. I've been down to interview the treasurer and I haven't seen a red."

† † †

A THEATRICAL EPISODE.

I.

Pretty little soubrette,
Golden hair a-curl,
Slyly masquerading
As a Summer girl,
Dainty silken stockings,
Saucy russet shoes,
Ribboned tennis racket
Carry out the ruse.

II.

Staying by the seaside,
Merry minstrel man,
Blowing in his shekels,
Face and hands of tan,
Meets the little soubrette
There beside the sea,
Straightway falls in love with her,
Days just one-two-three!

III.

Pretty little soubrette,
Merry minstrel man,
Wander off together
Like a picture on a fan;
Love among the roses,
Ere another Spring,
Fetching little soubrette
Wears a wedding-ring.

IV.

Now they're billed together
As a clever team,
Life is pleasant weather,
Like a Summer dream.
Minstrel man still funny—
Soubrette not grown slow
And an infant prodigy
Travels with the show.

† † †

CLEVELAND says that he will have five minstrel companies on the road next year. We may confidently expect a corner in bones.

† † †

A FRENCH paper announces that "One Crane, an American actor, has been elected Senator 500 times."

† † †

MR. AMIDON.—"Why, the idea of your accusing me of flirting with Polly Pert! She's engaged to a German baron."

MRS. AMIDON.—"Serves her right!"

—*Will She Divorce Him?*

† † †

WOOLSON MORSE, the composer of Wang, is described as "a very meek and unassuming young man, who has ideas."

† † †

THEY call it The Sibyl Johnstone Case in the West.

† † †

FOOTLIGHTS.—"Good morning, Winglets; you don't look very well."

WINGLETS (*hoarsely*).—"I've been taking part in an open-air benefit."

† † †

THE theatrical exodus to Europe is now briefly noted as "the foreign market."

† † †

RICHARD MANSFIELD in a recent newspaper letter says: "I should like to say right here that I am not anxious to write plays." This is not as consoling to the public as it might be, if Mr. Mansfield will insist on writing them.

† † †

FANNY DAVENPORT in a recent interview says that she has had a play submitted to her this season, so full of simultaneous interest that it would take a three-decked stage to mount it.

† † †

A CHICAGO dramatic paper refers to the scoring which Ibsen has been receiving from the critics, when it says, "the old gentleman is getting it in the neck."

† † †

A SET of "Rules for managers" advises: "There is no such thing as the greatest living actor; so be considerate and make your star one of the greatest. It sounds better."

† † †

PLAYWRITE.—"I can't sleep at night. I toss around for hours thinking of that new play of mine."

KRITIK.—"Why don't you get up and read parts of it?"

THE VOODOO'S PLOT.

Gus Bothner is actively mapping out the future of The Voodoo, the Irish farce-comedy by F. S. Gibbs, which will be sent on tour next season.

We say, without hesitation, that The Voodoo's plot is the most original plot that has come to our notice for many a day.

This, in the face of the farce-comedy epidemic, is abold statement.

A voodoo woman is in search of seven hairs plucked from the face of a man who possesses certain distinct facial peculiarities. The hairs are to be encased in clarified wax and affixed to a lottery ticket which will, of course, draw the capital prize. The search for The Man, his perplexity when about to be plucked, and the mystification of the other characters in the piece form the hinge on which the action swings.

Not even the brain of an Edgar Allen Poe has evolved the like of this.

PAULUS COMING TO NEW YORK.

THE MIRROR is able to make the exclusive announcement that Paulus, the celebrated music hall singer, is coming to America.

He has been engaged for four weeks by Koster and Bial at an enormous salary. The engagement will begin on Nov. 30 and expire Dec. 28, 1891.

We understand that the whole amount of the salary offered has already been deposited by Messrs. Koster and Bial with Paulus' agent, Theodore de Glaser.

The career of Paulus in France has been extraordinary, but it is said that his star has been on the wane for some time past, ever since, in fact, his patron General Boulanger fell from grace.

Paulus did much to add to the "brav' général's" popularity. It was his song, "En Revanant de la Revue," that the Boulangists used as their slogan. When Boulanger fled precipitately from Paris Paulus' occupation was gone for the moment. He ceased to be the fashion.

Paulus was originally a clerk in a dry goods store in some French provincial town. He frequently used to astonish his fellow clerks with his powers of mimicry and inimitable way of rendering a comic song, and he was advised to throw up his position and try the stage. He did so, and worked from music hall to music hall until he arrived at the distinction of being heard at the Ambassadors, the swell *café chantant* of the Champs Elysées.

Paulus became the fashion; women raved over him; men sought his friendship, and Paulus waxed rich and portly. He bought a swell turnout, and Paulus driving in the Bois was one of the sights of Paris.

His style of singing is distinctly French, and to Frenchmen both his style and his songs are very funny. It remains to be seen, however, whether he will be appreciated here.

EMMET'S FUNERAL.

The funeral of J. K. Emmet was very simple. It took place at Albany last Thursday afternoon.

The remains arrived in that city from Newburg at a little after four o'clock. A half-dozen of the actor's Albany friends were in waiting. The train also brought J. Kline Emmet, Helen Sedgwick and the members of the late Emmet company.

The plate on the mahogany coffin bore the inscription "Joseph Kline Emmet. Died June 15, 1891, aged 51 years and 3 months." There were several floral pieces—a harp from the son, a pillow from the Five A's and a lyre from the Firemen's Relief Fund of Albany.

The small cortège wended its way from the station to the Rural Cemetery. The service was conducted in the mortuary chapel by the Rev. Dr. Farrar, of the Trinity Methodist Church. He referred to Emmet's generous and charitable nature, and—of course—seized the opportunity to say that he had been his own worst enemy. The mirth and pleasure that the sunny comedian gave to millions of his fellow beings during his life did not save him in death from clerical platitudes and reproaches.

After the service the casket was borne to the grave where the few that gathered to pay the last tribute of affection to poor Fritz saw him laid away forever.

Mrs. Emmet, who resides in Albany, did not attend the funeral.

REFLECTIONS.

EMMA BELL has signed to play Iza in W. A. Brady's Clemenceau Case company again next season.

A PARTY of Annapolis naval cadets saw Apollo on Thursday night.

BENJAMIN TUTHILL, business manager of A High Roller, closed a contract last week with George Kunkel, assistant Eastern passenger agent of the Pennsylvania railroad, for the first twenty weeks' tour of A High Roller. This is the first important contract made by the Pennsylvania railroad for the coming season.

E. D. SHAW has been engaged to go in advance of Effie Ellsler's company.

FANNY MCINTYRE, who has played the lead in The Midnight Bell for the past two seasons, has been engaged for the principal feminine role in The Old, Old Story.

ISABEL MARTIN has been engaged by West and Sabel to play the part of Mrs. Ross Sherwood in The Old, Old Story.

AVERILL AND DIXON'S Tom Sawyer company gave a special performance at the People's Theatre, Trenton, N. J., last Monday, for the benefit of the sufferers from the recent fire at Seabright, N. J.

JOHN T. MACHIE, of the Montana circuit, will arrive in the city on June 25. He will make his headquarters at Klaw and Erlanger's exchange. Sherman T. Brown, of Milwaukee, and J. G. and H. W. Miller, of Columbus, O., are already established there.

WENYSS HENDERSON has taken an office at Taylor's Exchange. Mr. Henderson represents the Duquesne Theatre, Pittsburg, the Chicago Opera House and the Grand Opera House, St. Louis.

DOLLIE DAVENPORT, Mamie Harvey, Polly Foster, Mae Remza, Lena Turnbull, George Gale, J. T. McAlpin, Harvey Rena and J. Celaranca have signed to appear in A Soap Bubble company. A. B. Bennett is the business manager of the organization. He writes that several important engagements are about to be made.

BERT ANDRUSS has signed to play in Helen Barry's company next season.

MADAME SALVOTTI has been engaged to sing the solos in Frederick Paulding's forthcoming production of The Struggle of Life. Ellis Ryse, Otto Hislig and Robert Penman are to be among the quartette singers, and Carl Schiller will play the organ music. Jesse Williams, who has composed the incidental music, is to conduct the orchestra and rehearse the chorus.

C. B. JEFFERSON, Klaw and Erlanger have engaged Percy Weadon, Arthur G. Thomas, Charles Osgood, T. C. Campbell, W. H. Bishop and Louise Haase for their business staff next season. M. Livingston will be treasurer and auditor for this firm. Paul Vernon, who was with Fanny Davenport last season, will be the costumer of their organizations.

WILSON BARRETT'S tour of this country will begin at the Globe Theatre, Boston, on Dec. 28. He will appear in New York in January. George Barrett will appear in New York on March 14, and Miss Eastlake on Nov. 2.

JOHN W. ALEXANDER, of Washington, is at Long Branch.

CHARLES FROHMAN says that he will not join the arbitration league. He thinks the regularly constituted courts answer all necessary purposes.

JEROLD JASPER, the character which George Barrett will play in Another Man's Shoes in this country the coming season, is described as a young man born in London, who has mixed with all sorts and conditions of folk, and who although poor is not uneducated. Jerold is, in fact, according to reports, a jolly good fellow with an "earnest purpose"—who ever heard of a stage hero without an earnest purpose?

SADIE KIRBY has been engaged to appear in The Boys and Girls farce-comedy company.

MARIE BATES, Ella Salisbury, Kate Quinn, Fanchon Campbell, Margaret May, Wallace D. Shaw, William Burtin and J. R. Smith have been engaged for The County Fair companies for next season.

KLAW AND ERLANGER are booking a short tour for Joseph Jefferson in Rip Van Winkle for the season of 1892-93.

W. A. SHEETZ, the manager of the Theatre Vendome, Nashville, is in town.

CLINTON STUART'S Will She Divorce Him? will begin its tour, with Cora Tanner as the star, on Sept. 7.

NEXT season Marie Hubert-Frohman will use new printing for The Witch. The lithographs, which are being made by George H. Walter and Company, of Boston, are copied from photographs of Miss Frohman and scenes in the play taken by E. M. Haines, of this city.

INDIGO is the name of the next new opera that will be presented at the Casino. In the meanwhile, The Grand Duchess will be revived. Offenbach's tuneful opera will not take the place of Apollo for a number of weeks.

SATTERS OF FACT.

The Lyceum Hall at Woburn, Mass., can be rented for $25 a night, including scenery. Its seating capacity is 700. Winthrop Hammond is the treasurer.

Combinations are invited to apply for time at the Portland Theatre, Portland, Me.

The Academy of Music at Selma, Ala., is claimed to be the best conducted theatre in the State. Selma has direct railway connection with the principal Southern cities and is a good show town. Charles G. Long is the manager, and is now ready to book attractions for the coming season.

Doré Davidson at liberty. 309 W. 14 St.

There is open time at the following opera houses for good attractions: Charleston Opera House, Charleston, Ill.; P. O. S. of A. Opera House, Berwick, Pa.; Seymour Opera House, Mount Morris, N. Y., and the Opera House at Raleigh, N. C.

Lena Merville invites offers for next season.

H. B. Thearle, the manager of the Timmerman Opera House, at Englewood, a populous suburb of Chicago, is now ready to book attractions for next season.

The present lease of the Temple Opera House at Aberdeen, Miss., will expire Sept. 1, 1891. A contract will be made for one or more years at a reasonable rental. The house seats 900, and there is a population of 6,000 to draw from.

It is conceded that American women are the most gracefully gowned women in the world, and their sisters of the profession are no exception to the rule. The women of the stage will be pleased to learn that Madame P. Rehnée, of 512 West Forty-ninth Street, New York, makes a specialty of artistic dressmaking. This modiste is highly spoken of by professionals who have patronized her.

Ramie Austen at liberty. 309 W. 14th St.

Abbott and Teal's offices are at the Bijou Theatre. M. F. Blande is their business representative.

The York Opera House at York, Pa., is undergoing extensive alterations and improvements. B. C. Pentz is now ready to book attractions for the season of 1891–92.

C. A. Shaw gives notice that he has bought the musical comedy-drama known as Muggs' Landing, and that any one infringing on his rights will be prosecuted to the full extent of the law. Mr. Shaw requires a few more people to increase the cast. The tour will extend from Maine to California.

The Broom-maker will begin its third year on Aug. 24 at the Bijou Theatre, Pittsburg. James Reilly, the star, is now recognized as one of the most popular German comedians in America, and in The Broommaker he has met with phenomenal success.

Miss Ramie Austen is the most beautiful young woman on the stage to-day.—*New York News, April 22, 1891.*

H. F. Seymour has been engaged as the representative of the theatrical department of the Forbes Lithographing Company in this city. He is located at Taylor's Exchange. Mr. Seymour will also represent the National Printing Company, of Chicago, until Sept. 1.

An actor of ability offers to let on royalty, a drama that has been produced at a first-class theatre, and was pronounced an unqualified success. For further particulars address "Success," 370 Park Avenue, Chicago.

H. R. Jacobs is now booking time for his recent acquisition, the Queen's Theatre, at Montreal. The house is situated on the principal business street and is fitted with all the latest improvements. The season will open on Sept. 14. First-class attractions will be played, the prices ranging from $1 to 25 cents.

BYRON.—Arthur W. Byron, the son of Oliver Byron, who won his histrionic spurs as Gentleman Jim in The Plunger, and was subsequently seen to advantage in Kidnapped, will be seen next season in New York in the support of a prominent star.

EGGLESTON.—Anna Eggleston has been engaged as leading lady of the Townsend Comedy company.

WINSLOW.—Herbert Hall Winslow, author of A Knotty Affair, etc., has taken a cottage at Asbury Park for the Summer.

LETTERS TO THE EDITOR.

A PROTEST FROM SECRETARY COMMERFORD.

NEWPORT, R. I., June 20, 1891.

To the Editor of the Dramatic Mirror.

SIR.—I wish to enter a protest against the senseless mouthings of your Portland, Me., correspondent in his weekly—otherwise bright—letters against the Benevolent and Protective Order of Elks, and Portland, Me., Lodge in particular.

That he has a grievance against the said Lodge in the form of a rejected application for membership is possible (of which I know nothing), but it is plainly evident that Portland Lodge made a wise move, for such a man, venting his revengeful spleen on all possible occasions would be no ornament to any organization, and I wonder that the respectable columns of THE DRAMATIC MIRROR should be allowed to be used by him for such a purpose, as they would be more becoming, and no doubt welcome by the so-called dramatic sheet that sells its space with prize-package contributions.

I have the honor of being a member of the B. P. O. Elks, and also your correspondent here for some years past. Trusting you will look at the matter rightly, I remain, yours truly,

A. B. COMMERFORD.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and not called for will be returned to the post office. CIRCULARS and newspapers are ruled from this list.

Annand, Hattie	Graham, R. E.	McCormack, L.
Arden, Edwin	Gray, Ada	Morris, Clara
Arthur, John	Gilmore, J. H.	Monroe, Maud
Anderson, W. C.	Gresham, Herbert	M. Connor, Anna
Adams, Geo. H.	Gollan, Campbell	Mora Dramatic Co.
Arnold, Leo	Granger, Maude	Martin, Mrs. Tom
Anderson, Hattie	Harmann, Chas. D.	Murray, Francis
A Parlor Match Co.	Hayden, W. E.	Moss, W. S.
Brady, W. A.	Hatcher, Jessie	Mackenzie, R. D.
Burbidge, C. J.	Hassett, C. W.	Miska, Lillian
Bateman, Virginia	Hamilton, Belle	Neilson, Francis
Brown, Ethel	Howard, Sydney	Owen, William B.
Boyd, Archie	Holmes, Clarence M.	O'Neill, James
Bloomer, Chas. E.	Hooper, H. Brooks	Paget, Ethelmi
Berlein, Henrietta	Hall, Amy	Powers, W. H.
Bourse, Mr. & Mrs. E.	Hibbard, Jeanette	Pratt, Chas. H.
Butterfield, C. B.	Hamberti, D.	Roberts, Frank
Bowen, Bell	Hirschberg, H. J.	Royston, W.
Bassett, Chas. O.	Haswell, Percy	Rhea,
Berger, Fred	Honest Hearts and Willing Hands Co.	Rosenfeld, Sydney
Chase, Arthur	Hudson, Mrs. Marie L.	Robinson, Ida
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Cameron, Josephine	Kendall, Edna	Stillmann, Lillian
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De Vinger, Dane	Lantz, Andy	Thornton, Emma
Dinger, Chas.	Lynch, Mr. and Mrs. J.	Thompson, Clara L.
Durgen, May	Lippman, Al.	Travers, Edward
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Edis, Jennie	Miller, Blanche	Webb, Edie
Fealy, Al.	McCarthy, Charles	Whelan, M. M.
Fitz Allen, Adelaide	M. Dean, Catherine	Wright, Grace
Ferry, J. P.	Mulray, Lizzie	Warde, Frederick
Finch, Bertha	Mordaunt, Frank	Weston, Frank
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MIRROR INTERVIEWS.

XV.—Dr. Lyman Abbott.

Lyman Abbott—clergyman, author and editor—stands in the front rank of American theologians. He succeeded Henry Ward Beecher in the pulpit of Plymouth Church and in the chief editorship of the leading religious weekly, the *Christian Union*. He is noted for his liberality as well as for his brilliant intellectual powers.

Dr. Abbott, who is the son of the celebrated historian, Jacob Abbott, was born in 1835. After being graduated from the University of the City of New York he studied law and was admitted to the bar, which he deserted a few years later for the ministry. During the past twenty years he has been active in literature and journalism. He edited the literary department of *Harper's Magazine* and conducted the *Illustrated Christian Weekly*, and wrote a number of biblical works, including a New Testament Commentary.

In recent years Dr. Abbott has exhibited a lively interest in the subject of the theatre, particularly with regard to its function as an amusement for Christian people. Like Mr. Beecher he was opposed to the drama in the early part of his career, but in the course of time his opinions changed. A few years ago he presented in the *Christian Union* a symposium by leading actors, managers and dramatic critics on the theatre and its claims to the support of churchmen. Shortly after THE MIRROR gave the other side a hearing, publishing the views on this question of our leading clergymen of all creeds and denominations.

In his public utterances on this subject Dr. Abbott has manifested a perspicacity and liberality by no means common among ministers, albeit he has treated it, as a matter of course, from the ethical rather than from the æsthetic standpoint.

One day recently it was my privilege to enjoy a chat with Dr. Abbott, and as we chanced to touch on matters connected with the stage, I asked him whether, in his opinion, the actor and the theatre of to-day were worthier of the consideration and sanction of the Church than formerly.

"What ought to be the attitude toward the theatre, as at present conducted, of one who seeks to govern all his life in a spirit of absolute loyalty to the principles and precepts of Jesus Christ is not by any means an easy question to answer," replied the Doctor. "And in my judgment those who reach different conclusions upon the subject, however strong may be their convictions, should have a tolerant respect for the opposite opinion.

"My own view in regard both to actors and theatres has undergone a change, and I now hold the opinion which twenty years ago I opposed."

"That is a frank admission."

"It is the fact, however. You ask if the church can sanction the theatre. In answering your question I can only do it from the point of view of one who believes that character is the end of existence, that this life is a preparation for another life, and that nothing is right which does not directly or indirectly tend to the promotion of high, pure, noble and godly living."

"Taking this point of view, do you consider the effect of acting upon the actor good?"

"That is a difficult question. It must be conceded, I think, by every actor, that the dramatic profession presents peculiar temptations, and however he may deny that it is impossible, he will be ready to concede that it is peculiarly difficult to maintain in that profession the highest standards of character. Whether it is possible, for example, for a woman to simulate upon the stage the highest and purest of all human passions—that of womanly love—without weakening or marring the real love of the woman's heart, is a question not easily to be determined by abstract philosophical consideration."

"You think, then, the very nature of the actor's calling renders it dangerous for a man or woman to follow?"

"I do not say that. Without undertaking to solve this debatable question, though with an impression growing into a conviction that the moral evils of the actor's life are incidental, rather than indispensable and necessary, it has become very clear to me that those evils cannot be counteracted, but are, on the contrary, intensified and increased by the Puritan attitude toward the stage.

"In times past actors were tabooed from society, and even now I suppose they would find themselves looked upon askance in many Christian congregations, and probably denied admission to membership in many Christian churches. So long as this is the case the moral difficulties of the actor's life are greatly increased by the action of that body which should aim to lessen, not to increase them."

"Then you blame the Church if the actor is not better than he is to-day?"

"Yes. The strongest of us are more dependent than we think on the good opinion of our fellows. We prop and sustain one another. The men whose standard of character is really higher than that of the society in which they live are the exceptions. For these reasons I am sure that the Church, and that society which is intimately connected with the Church, should open its doors as freely to the actor as to any other member of society. I think that no professional lines should be drawn, and that each individual should be treated not according to some conventional standard that the Church or society has erected, but according to his own moral qualities."

"Have you known many actors personally, Doctor?"

"No, I have never had the honor of a personal acquaintance with any, and I may say that I have never been behind the curtain in my life, except, perhaps, on occasions when the theatre was used for other than theatrical purposes. My impressions of the present character of actors is necessarily based on very inadequate knowledge. But my impression is that the standards of moral character in the dramatic profession are very much higher than they were a quarter of a century ago; that there are many men and women upon the stage whom it would be at once an honor and a pleasure to have as acquaintances and friends; that while the temptations of the stage are peculiarly great, they are not probably any greater, though different in kind, than those which attach to the life of the newspaper reporter, the Wall Street broker, or even, perhaps, the retail merchant. Since the death of Emma Abbott there is not, so far as I know, any member of the dramatic profession either in Plymouth Church or in Plymouth congregation, but she has left so honorable a reputation behind her that I am sure that there is nothing in the dramatic profession which would prevent any actor or actress from being welcomed either to our congregation or to our church."

"Then you do not regard the actor as a heinously immoral creature, as many ministers of the Church do?"

"No, I do not. I may add that I doubt whether the immoralities of the dramatic profession are any greater than were those of authors in the time of Addison, and that their existence, so far as they do exist, is not a justification for the attitude which the Puritan churches have hitherto maintained toward the professional actors."

"What, in your opinion, is the effect of the theatre on the audience?"

"That is an easier question for me to answer, and one I am more at home in. The drama comprises five arts—sculpture, painting, music, oratory and literature. No one of these arts is seen at its best on the stage. The sculpture is pasteboard; the painting will not bear close examination; the music is rarely classical—except in the German opera. The oratory, however admirable—and certainly the pulpit might well take lessons of the stage in the use both of the voice and of the body—necessarily lacks that element of reality which is essential to the highest oratorical effects, and the literature is only in a comparatively small number of plays of the highest description.

"Nevertheless, in the drama alone are the five arts combined, and so combined as to produce an educational effect on all minds, the cultured and the uncultured alike."

"Do you consider the stage an important moral teacher?"

"Hardly. It is not the function of the stage to preach any more than it is the function of the pulpit to entertain; but the stage when rightly directed seems to me to be clearly an educational institution, useful not only in affording to tired brain-workers the very best recreation possible to them when they live in towns and cities, but also affording intellectual stimulus of a moderate kind, and often stirring the heart and quickening the emotions by noble ideals, nobly presented.

"Yes," added the Doctor in concluding, "my sympathies are distinctly with the theatre and its workers. And I wish as a Christian man and a Christian minister to present to the young people of my congregation an example, not of prohibition, but of discrimination. To use the phraseology of my friend, Professor George H. Palmer, of Harvard College, no man should ask himself the question whether he approves of *the* theatre, any more than he should ask himself the question whether he approves of *the* book or *the* picture. Our young people are now going to theatres without any one to teach them how to discriminate between what is good and what is bad. There is, indeed, the dramatic criticism of the daily press, but in commenting on the plays the critics rarely pay attention to their moral aspect.

"I fully grasp the difficulty of the problem, but I think, most assuredly, that the Church and the ministry should recognize the dramatic art as they recognize all other arts, should recognize actors as they recognize all other artists, and should endeavor, by the exercise of the same moral discrimination which they apply to books and pictures, and to persons in other professions, to teach the world to exercise a right and rational moral discrimination both as to performers and performances."

ALI BABA.

CHARLES FROHMAN'S DRAG-NET.

Charles Frohman's first remark, as a representative of THE MIRROR greeted him one one day last week was: "I don't feel as though I had been away at all." Then he began to walk up and down his private office, and talk as follows:

"The main object of my visit abroad was to get Sardou to write plays expressly for my companies, and for the last three months, from my correspondence with Sardou, I gathered that the French dramatist felt so strong a resentment toward the French people, on account of the suppression of Thermidor, that, for the present at any rate, he did not intend to do any more work for his native country.

"I did not feel sanguine as to accomplishing what I wanted, and that's why I did not mention it before I left.

"It struck me that a play by Sardou, written expressly for my stock company to act before the play was acted in France, would be a splendid thing. I went almost directly to Paris, and discussed Thermidor with Sardou. He is much pleased with the way in which the piece is to be produced in New York, and with the news that Forbes Robertson, of the Garrick Theatre, London, is to create the role of the lover in this country. In fact, he was so pleased that I forthwith broached the subject of his writing a play for me.

"I told him what kind of a play I wanted, and that I would like to have it presented in America before it was presented in France. He agreed to my proposition. I showed him photographs of my company, and told him the style of work they have been doing in Men and Women, his own play, and in Diplomacy, and I secured a contract which expressly stipulates that the play must be acted for the first time in this country. Before I left Paris, Sardou explained to me the strong situations, which will be after the style of Diplomacy, and the comedy scenes, which will be in the vein of those in A Scrap of Paper.

"I have also formed an excellent business arrangement with Alexander Bisson, the author of the original Mr. Wilkinson's Widows, The Nominee and The Surprises of Divorce, and with M. Carrie, the author of the original of Dr. Bill, those two dramatists have written a play, called The Mouse Trap, which I have brought with me.

"They have also agreed to write a comedy this Summer for John Drew. I am to have both the American and the English rights to the piece, and in case of its success, I shall have Mr. Drew appear in it in London, after a season in America.

"I have secured another strong play for my stock company, but the theatre where it will be played in Paris prohibits my disclosing the name of it. I also have La Plantation Tomassim, a very funny play, which made a hit last week in Paris.

"My contracts with several other French authors give me the option to the American rights to the next three plays they intend to write.

"Miss Helbott, the comedy with music by Audran and Busshion, is nearing its three hundredth night in Paris. I intend to produce it, without a star, but with a well-balanced cast at a Broadway Theatre during the coming season.

"Sardou's play for my stock company, I had almost forgotten to tell you, is to be ready for the coming season, if I require it."

NO CHANGE AT THE STANDARD.

A MIRROR reporter met J. M. Hill in the lobby of the Standard Theatre and asked him it the rumor that he had disposed of, or was desirous to dispose of the lease of the Standard, was true.

"The rumor is false," said Mr. Hill, "The Standard is not in the market. I am perfectly satisfied with my lease, and shall run the theatre as heretofore together with the Union Square. Both houses are all booked up for next season with excellent companies."

JOHN GILROY has signed with Nellie McHenry.

GOSSIP OF THE TOWN.

FITZGERALD MURPHY has written an Irish character play which he calls A Bit o' Blarney.

CHARLES JEHLINGER has gone to Chicago for his vacation.

RICHARD NEVILLE has been succeeded on the New York *World* by Blakely Hall.

GEORGE EDGAR MONTGOMERY has sold a play entitled Don Quixote to Richard Mansfield.

BERT KENDRICK is connected with Benedict and Reis' New York office for the Summer.

SOL ALDEN and wife have signed to play their original parts in A Pair of Jacks next season.

SHERIDA will take a rest during the coming season. It will thrill the audiences throughout the land, however, the season after next, when Kennedy and McDonald will give it a spectacular mounting.

HARRY HINE is now the manager for Richard Golden in Old Jed Prouty, of Bucksport, Me. Mr. Hine has been manager for Hallen and Hart during the last four years. The next season will be Golden's third as Prouty. Mr. Hine says that the supporting company will be stronger and more versatile than ever before.

KATY DID, one of the late Fred. Maeder's plays, has been bought by Fred. Williams for Mora.

LAST week Bigelow and Cooke's New York company went to Maine for a Summer season. The company is composed of Eugene Moore, Robert T. Haines, Adolph Jackson, Norman Conniers, Harry D. Clifton, John A. Bigelow, Al. Harris, Fred. E. Cooke, Leonora Bradley, Ruth Nelson, Lida Clark, Adah Stirling and little Eva Mudge.

LOUISE HAMILTON is reported to be having a prosperous season in Maine. William Fairbanks has rejoined her company.

KATHLEEN MAVOURNEEN, the old-time favorite Irish drama, will be given a revival at Hofele's Harlem Theatre on July 6 with W. J. Shea, Zephie Dinsmore and Wilson Arnold in the cast.

ERROL DUNBAR is in New York.

THE Lyceum School Alumni reception on June 8 was a success. The school-rooms were tastefully decorated, and all the classes were represented. Letters were received from teachers and patrons who were unable to attend. Daniel Frohman sent a cordial note of greeting.

SAYS Charles Frohman: "I saw The Mirror all over Paris. Walking down the boulevard on my way to see Alexandre Bisson, the dramatist, I noticed it displayed at the Kiosques, and when I found my way into M. Bisson's study THE MIRROR was on his desk."

ONE of the posters for The Patrol—which play will reopen the Park Theatre—represents a policeman being "thugged" by a nicely dressed man. A badly scared youth is ringing an alarm at a box to the left. The patrol is seen coming helter-skelter down the street—from the West Chicago Avenue police staion, which is fully a mile-and-a-half away. This is all very startling—but why aren't the police at the Randolph Street station, half a block distant to the left, called? Perhaps because it wouldn't give the play a realistic effect.

THE letter-heads for the Piton stock company are unique and æsthetic. A figure of a harlequin dressed in purple has written under it: "All the world's a stage, and all the men and women merely players."

W. H. PARROSE, Josie Wilmer, Samuel Reed, Charles Frohman, W. J. Scanlan, Augustus Piton, Jay Rial, Katie Gilbert and Robert Hilliard saw Loantaka win the Suburban.

HOOLEY AND HAVERLY, the pirate worthies, are still trying to get time at reputable theatres. J. B. Kirby, the lessee and manager of Potter's Opera House at Bowling Green, Ky., informs us that H. and H. have written for time at his theatre. They will not get it.

ON the first of this month a performance was given at the Fifteenth Street Theatre in Denver for the purpose of raising funds to erect a monument to Mary Washington. The house was filled by the fashionable people of the city. The company was composed of amateurs, with the exception of Edward Elsner, who has played Sebastian in Marie Wainwright's production of Twelfth Night. Mr. Elsner appeared very successfully in a two-act play entitled Dominic's Love, and was enthusiastically received. The performance was repeated at the Grand Opera House, Pueblo, on Saturday night last.

THOMAS E. SHEA has secured The Fugitive from E. J. Nugent, and it will form part of his repertoire the coming season. Mr. Shea began his fifth annual Summer tour at Bucksport, Me., on Monday night. His company includes Jere. McAuliff, Frank Hewitt, Francis Lyman, Austin Gavin, Joseph Greene, Will Caenes, Rose Stahl, Helen Frost, Martha Wren and Jennie Fuller. J. T. Macauley is Mr. Shea's agent, and Ralph A. Ward his treasurer.

FOREIGN.

PARIS.

JUNE 12.—The Comédie-Française has just presented Griselidis, a mystery in three acts, by MM. Armand Silvestre and Eugene Morand. The play draws more by the novelty of the *mise-en-scène* than by the interest of the piece.

Griselidis is a legend that Boccaccio has used in his stories. Chaucer has also used it in English. Perrault has committed it to canvas. In all three Griselidis is the image of the neglected wife bearing with resignation all the infidelities of her husband.

Griselidis is a shepherdess of marvelous beauty. She is pious and modest. One day the young Marquis de Saluces meets her while he is out hunting. He falls in love with her and marries her. Later the Marquis wishes to test her patience and resignation and he is soon convinced that Griselidis is a model of wives.

MM. Armand Silvestre and Eugene Morand have modified the legend. The Marquis de Saluces, before leaving for Palestine, makes a compact with the devil. He is so sure of his wife's virtue that he defies the devil to tempt her to succumb. The devil tries all manners of tricks, which do not succeed. He tells Griselidis that her husband has deserted her, and he sends to her a young poet who, formerly, had been in love with her; he steals her child from her and says he will only return it on the condition that she will consent.

But Griselidis comes out victorious from all these trials, and when her husband returns he is rejoiced to find his wife worthy of him.

If this piece affords small interest from the dramatic point of view it is well written and its verse is very beautiful. It was admirably played by Silvain and Mlle. Bartet. Coquelin, *cadet*, played the devil and was not especially good.

The Théâtre-Libre lately produced a drama in four acts by M. Rosny, entitled Nell Horn. The dramatist's idea fell flat, because it was inadequately worked out. Nell is the daughter of Police Inspector Horn. The latter is a confirmed drunkard, and when he is drunk he beats his wife and daughters. One night Nell, to escape these blows, runs away from home. She returns the next morning exhausted from fatigue and hunger, but she is resolved to leave home.

Nell is next seen in the office of the Salvation Army, of which she begs to be made a member. Later she leaves the Army with a young Frenchman, who protected her once against her father's brutalities. We next find her by the cradle of her child. Her lover is compelled to depart. He promises to return, but he does not keep his word, for at the last act we see Nell alone and in the most abject poverty. An old gentleman makes infamous propositions to her which she repulses with indignation. A *procureuse* comes along and shows her how miserable the future will be if she refuses to follow the life suggested to her. Nell Horn accepts and so falls.

The piece was played exceedingly well by MM. Antoine, Damoye, and Mmes. Nau and France. The stage settings were very elaborate, and in the Salvation Army tableau more than two hundred people were on the stage.

A new theatre has taken the place of the Modern Theatre, which had a very ephemeral existence. It is the Théâtre de l'Art Dramatique, and has been founded by a group of young men who profess to have ideas on dramatic art, and wish to apply them. The greater part, however, are attracted by realism. They think that in realism alone lies the salvation of the drama, and they only consent to action in their plays when absolutely forced.

There is action in Le Mâle by M. Lemonnier, and if the author had developed it more clearly he would have produced an interesting work.

A poacher named Cochaprés is in love with Germaine, the daughter of a rich farmer, whom he met at a country fair. Germaine gives herself to Cochaprés. The young girl, however, soon tires of the poacher's bestial love and endeavors to leave her lover, but he threatens her with death.

In a final scene, which is very dramatic, Germaine tells a party of gend'armes who are pursuing the poacher to shoot him and he is killed.

M. Lemonnier attempted to portray the bestial loves of the peasant folk and he only half succeeded, for there is a good deal of the conventional in the piece. The interpretation was not all it might have been for a work priding itself on its realism. M. Chilles exaggerated his play and Mlle. Marguerite Rolland has neither the voice nor the rustic beauty of Germaine.

Before closing for the Summer the Vaudeville has presented a comedy in one act entitled From 1 to 3, by Abraham Dreyfus. From 1 to 3 are the consulting hours of Doctor Labouret and the author has attempted to portray divers types of patients. There are the imaginary invalids who are no longer hungry when they have eaten too much, tired when they have walked too much, and the nervous patients who break everything.

At the Eden Theatre we have the Cour de Sita. It is a pantomime taken from the Indian theatre.

In closing, I may mention Rosalind, a comedy in one act, which is played with Griselidis at the Français. The authors are MM. L. Thiboust and Aurélien Scholl. The piece was originally played at the Gymnase in 1859.

Rosalind is a dancer with two lovers—the actor Lelio and Colonel de Chastenny. Both meet at her house and after laying their hands on their swords, they console themselves mutually while eating the dancer's supper. There is a good deal of witty dialogue in the piece and its revival was received with pleasure. It was well played by Baillet, Dehelly and Ludwig and Kalb.

Another little piece played with Lemaitre's Mariage Blanc is called The First Floor. Germaine, a woman of the world, has consented to a rendezvous with Guy de Nortaire. A ring comes at the bell. It is a friend of Germaine; she has come to save her from ruining herself. When Germaine arrives, her friend hides behind a curtain, and nothing could be more amusing than the interview that takes place between the two lovers. Guy, embarrassed by the presence of a third party, does nothing but blunder. He is so ridiculous, that Germaine leaves the house surprised and completely disenchanted. It is all her friend wanted. This little play is full of fine and subtle observation. It was well played by Mmes. Baretta and Muller and M. Le Bargy.

The Ambigu is giving just now a vaudeville in three acts, Le Prix de Beauté, by MM. Alfred Raiband and Grisier, which is very amusing. Imagine what might happen to you if you married a *prix de beauté*. The authors have obtained several good situations from their subject.

At the Folies Dramatiques, La Plantation Thomassin, by M. Maurice Ordonneau, is a strong attraction.

L. DE VEYRAN,
Director *Revue d'Art Dramatique*.

AUSTRALIA.

SYDNEY.

MAY 18.—At the Theatre Royal we have had the Bland Holt company in Bells of Haselmere. It was the first production of the play in Sydney. The company was very good. Amongst the members were Bland Holt, Maggie Knight, Kate Bishop and Walter Howe. The scenery was all that could be desired.

At the Criterion the Brough-Boucicault company have been presenting a number of pieces to good houses, including The Colonel, Modern Wives, Silver Shield and Turned Up. The company includes Robert Brough, Cates, Ward, Mrs. Brough, Brenda Gibson and A. R. Laurence. This house will shortly close for improvements, alterations, electric lighting, sliding roof, enlarging of stage, raising of ceiling, refurnishing, an awning or veranda to be built all round the front of the house to protect the patrons from the elements, etc., etc. This will necessitate closing the house six or eight weeks.

At Her Majesty's George Rignold has been seen in The Corsican Brothers. The S. R. O. sign was displayed early every evening. As usual at this house the piece is magnificently staged. William Rignold is shortly expected in Australia and will reappear in several new pieces purchased during his short sojourn in Europe.

The Garrick is becoming more popular every night. John F. Sheridan has just vacated the place and, during a first-class season, produced Bridget O'Brien, Esq., a sequel to Fun on the Bristol, Little Black-Eyed Susan, and wound up week ending May 9 with Fun on the Bristol to packed houses.

The Janet Achurch and Charles Charrington company are now playing a short farewell engagement here, the present attraction being Masks and Faces.

The Majeroni matinee benefit, which took place at Her Majesty's Theatre—kindly given by George Rignold—was attended by our Governor, his lady and suite, and was an enormous success, the house being crowded fully an hour before the performance commenced. All the leading artists in Sydney contributed in some way or another to the programme, which consisted of acts and scenes from different plays. The proceeds from the affair amounted to fully £300. This money will be quite a godsend to both Signor and Signora Majeroni, who, I regret to say, are in a very delicate state of health.

Manager Abbey, representing Sarah Bernhardt, arrived in Australia by the last steamer. After making a few preliminary arrangements for the Bernhardt appearance here he left for Melbourne, in which city, according to present arrangements, Madame Bernhardt is to make her first appearance in Australia. This will be at the beautiful Princess Theatre on or about May 30.

It was originally intended by Managers Abbey, Williamson and Garner that Bernhardt should make her debut here, but owing to prior engagements such is not to be the case, and rightly so, as Melbourne audiences are far more critical than those of Sydney, and it is just as well that the first Australian verdict should be pronounced by the critics of the Southern city.

Much comment exists as to whether this great undertaking will recoup those who are interested, as the season, so far as is known at present, will not extend over a period of eight weeks, and again there is much discussion and shaking of heads at the proposed increased rate of tariff to be charged. Australian audiences are accustomed to pay for a night's amusement 5s., dress circle, 3s., stalls, 2s., family and upper circle, and 1s. for the gallery, but when Manager Abbey speaks of charging 15s., 10s., 7s. 6d., 5s., and 2s. 6d. for the gallery there are many old theatregoers who doubt whether the people of Australia will respond. Only twice in my recollection have these prices been charged, and these were during the seasons of the great actress, Madame Ristori, and Carlotta Patti. However, time will tell, and, as Manager Abbey says, should this venture pay, we shall receive visits from other great artists of America and England, but should it not pay this will be a last experiment and we shall be left to our fate.

MELBOURNE.

At the Opera House, Rice's Evangeline has made a great hit. Both the American and Anglo-Australian companies were splendidly received. The success has been such that supplementary Saturday matinees will be held until further notice. The company includes G. K. Fortesque, Joseph Harris, Virginia Earl, Agnes Paul, Edith Cole, Eileen Karl, G. H. Lazelle, John Gourlay, Fannie Leddiard, Aggie Kelton, John Forde, Lena Salinger, Arthur Salvini and a host of others, with John Wallace as stage manager, and Rice and Harrison as conductors upon alternate nights.

At the Princess', the Williamson-Garner and the Royal Comic Opera company have been seen in The Old Guard. It was a big success. Billy Elton was exceptionally droll from start to finish. He makes the audience scream with delight, and receives a double encore nightly. The Old Guard will draw until Sarah Bernhardt's appearance.

The Brough-Boucicault company have been at the Bijou during the past month, treating their patrons to a round of favorite pieces with excellent results. The plays ran thus: The School-Mistress, The Butler, The Pick-Pocket, with Maggie Moore, G. W. Anson, G. S. Tetheradge, Lyndal, Pattie Browne, with D. G. Boucicault and Emma Temple in the cast.

Arrangements have been completed with Olga Nethersole and Charles Cartwright for the first production in Melbourne of Haddon Chambers' play, The Idler, on May 23. Comrades is the present attraction for six nights only.

W. F. Carver, along with his unrivaled troupe of cowboys, Mexicans and Indians, is at the Alexandra in a play called The Scout. The piece is sensational in the extreme and is a success. There is a large diving tank used during the performance, in which cowboys and others enjoy themselves immensely.

George and Christine Darrell company have just closed a fairly successful season at the Royal. They have played George Darrell's own pieces, The New Rush, Transported for Life and Back from the Grave.

Last Saturday, May 16, the John F. Sheridan company was seen in Bridget O'Brien, Esq., for the first time in Melbourne.

The Jules and Rose Albin concerts have been fairly well attended.

W. A. R.

COLOMBO, CEYLON.

MAY 22.—The far-famed London Gaiety company are on their way to Australia in two contingents. The first arrived here on Tuesday in the Orient Liner *Orcya*, and your representative had the opportunity of conversing with the brightest star of burlesque, the ever-lively Nellie. She was accompanied by Fred. Leslie and Mrs. George Edwardes (Julia Gwynne), the wife of the popular Gaiety boss, and all three were in excellent spirits.

"It was quite a case of Church and Stage on the boat, don't you know," remarked Ellen, "no less than nine sky pilots being on board. Our departure, however, had been long advertised, so, perhaps, they took the tip and came to look after us."

The two stars had traveled overland from London to Naples, calling at Monte Carlo on the way, Leslie pocketing about a hundred pounds at that place.

"It was very wrong I know," said he "but a fellow must do something in that way to help his pocket on a trip like this."

Asked concerning their Australian movements the artists replied that they intended to remain about sixteen weeks in Australia, opening at Melbourne on June 27, after which they would visit Sydney, giving the latter to Adelaide. Joy Bar will be the opening attraction, while Leslie's new burlesque, Cinder-Ella, will also be staged.

The remainder of the company are due here next week on the *Oruba*. Amongst others expected by that boat are Sylvia Grey, Letty Lind, Marion Hood, Grace Wilson, Ethel Blenheim, Charles Conway, G. T. Woodhill and Fred Storey, comprising the principal comedians, comedienne, chorus ladies and gentlemen, also in the same boat.

Among other passengers on the *Oruba* on Tuesday was William Rignold, the well-known actor, who passed through here on his way to Europe last January and is now returning to Australia.

The Ethel Blenheim mentioned above is Miss Farren's new understudy.

The weather here is broken by the advent of the monsoon. We have just passed through the delightful experience of sampling the most intense heat Colombo has had during the last eight years. An average of ninety-one degrees for two months. Phew!

Mrs. Grimwood, the Manipur heroine, and the Misses Gunton passed here last week on their way from Calcutta to Europe. The elder lady is extremely handsome.

This morning a native (Cingalese) was hanged for the murder of an English planter, an event happily of but rare occurrence. The execution caused no small excitement.

The *Empress of Japan* arrived and P. boats called here last week, making a stay of three days and being universally admired. Nothing more of importance just now from your most obedient Anglo-Indo.

SAXON.

FOREIGN ECHOES.

At last it is definitely decided that the Paris Opera Comique, which was destroyed by fire in 1887, will be rebuilt.

David Christie Murray will return to England from Australia about July 15, and will tour the English provinces in his own play, Chums.

Ibsen's Ghost; or, Toole Up to Date, is the latest burlesque at Toole's Theatre, London.

It was A. Teixeira de Mattos, and not George Moore, after all, who adapted Therese Raquin for the London Independent.

The bills of the London theatres are as follows: Royal Italian Opera, repertoire; Drury Lane, Formosa; Royal English Opera, Ivanhoe; Lyceum, The Corsican Brothers; Adelphi, The Streets of London; Strand, A Night's Frolic; Shaw, The Gondoliers; Gaiety, Carmen up to Date; Haymarket, The Dancing Girl; Garrick, A Pair of Spectacles; Criterion, Wild Oats; Shaftesbury, Handfast; St. James, The Idler; Lyric, La Cigale; Comedy, Jane; Opera-Comique, Joan of Arc; Terry's, A Triple Bill; Vaudeville, Confusion; Toole's, Ibsen's Ghost; Prince of Wales', L'Enfant Prodigue; Avenue, The Gifted Lady; Court, The Late Lamented.

In Paris, they are: Théâtre-Français and Opera-Comique, repertoire; Gymnase, Paris, Fin de Siècle; Nouveautes, La Demoiselle du Telephone; Varietes, Paris Porte de Mer; Renaissance, La Famille Venus; Palais-Royal, Le Parfum; Porte St. Martin, Le Petit Faust; Bouffes-Parisiens, Miss Helyett; Folies Dramatiques, La Plantation Thomassin; Dejazet, Les Deux Camilles; Ambigu, Deux Ans Après; Menus-Plaisirs, L'Oncle Celestin; Cluny, Antonio, père et fils.

Raoul Gaillard, the late director of the Paris Opera House, have arranged to take hold of the Eden Theatre. As our classic friends the Romans would say, the Tarpeian rock is darned near the Capitol.

At least the coming American tour of Mounet-Sully, the French tragedian, will not be for motives of self altogether. M. Mounet-Sully proposes, with the money he makes while on this tour, to found in France a prize for the best drama in verse to be produced every three years at the Théâtre-Français. This is the true artistic spirit.

Mr. Blackmore, the famous author of "Lorna Doone," aspires to become a dramatist. He is adapting his novel for the stage.

Buffalo Bill is exhibiting himself in Leeds, England.

Sarah Bernhardt's proper christian name is Rosine. She was born at Paris, Oct. 22, 1844, and is a Jewess of French and Dutch parentage. Her early life was chiefly spent at the house of her grandfather, an Amsterdam optician. Entered Paris Conservatoire, 1858, second prize for tragedy 1861, and for comedy 1862. First stage appearance, Théâtre Français, as Racine's Iphigénie and Scribe's Valérie. Failure. Acted burlesque at Gymnase and Porte St. Martin. At the Odéon, 1867, made a mark, culminating with Marie di Neuburg in Ruy Blas. Returned to the Français, and was thenceforward mighty.

E. S. Willard is reported to be studying Lear and to have the intention of playing it here next season.

Augustin Daly has removed from the Broadway Theatre to the Fifth Avenue. Le Petit Godin has replaced it.

IN OTHER CITIES.

BOSTON.

Niobe has certainly made an emphatic hit at the Museum and cannot fail to run successfully the entire Summer season at that house. The opening nights were unfortunate on account of the terrible heat, but notwithstanding that the audiences were of good size, and everyone was delighted by the brightness of the comedy. It is capitally acted by the strong co. which Abbott and Teal have selected, and each member of the cast makes an emphatic hit. The honors are taken by Carrie Turner, whose impersonation of the marble statue brought to life by the aid of electricity is thoroughly charming. The foyer has been transformed into a perfect garden where the orchestra gives promenade concerts for half an hour previous to each performance.

Alexander Salvini is now playing his sixth and last week at the Grand Opera House. His long engagement last season was a successful one but it did not compare with this. His careful, conscientious acting has met with the praise which it deserves and the critics of the city have been unanimous in their praise. There was great curiosity to see his impersonation of Monte Cristo and long before the opening of the doors (17) every seat in the house had been sold. Hundreds were turned away disappointed and many ladies were among the number who stood throughout the long performance. Mr. Salvini worked carefully in the production and the smoothness of the first performance was due entirely to his careful stage management. His impersonation of Edmund Dantes is a careful, consistent one, the work of a skilful actor and close student and indicates that he is rapidly developing in his art.

Large audiences continue the rule at the Music Hall promenade concerts, and the only regret is that the season is not to be continued throughout the entire Summer. C. Mosé was the soloist 15, and on the following evening Mr. Adamowski conducted a concert which was largely made up of selections by Offenbach, while Mr. Grunberg prepared a programme 19, in which the compositions of Wagner were predominant. Upon these special occasions the audiences were unusually large.

At the Bijou Said Pasha, the rights to which are owned by Mr. Keith, is being presented for the first time in two seasons in this city. The cast is as follows: Said Pasha, Warren Lombard; Hassan Bey, Gus C. Thomas; Terranova, Joseph C. Smith; Rajah, Lon S. Aller; Nockey, Frank W. Woolley; Serena, Marion Chester; Queen Alti, Ethel Vincent; Balah Sojah, Hattie Arnold, and Hadad, Milton Aborn. In the performances of La Mascotte week of 15-20 two innovations were introduced, an amazon march which had been arranged by Milton Aborn, and the addition of an orchestra under the direction of David H. Fitzgibbons. Each added greatly to the effectiveness of the clever performances.

All the operas given at Austin's Palace Theatre have met with the greatest favor, and this was especially so with The Chimes of Normandy, which was given week of 15-20, the audiences being only limited by the capacity of the house at several performances. The Pirates of Penzance is being presented with the following cast: Richard, F. J. Binkhurst; Samuel, T. F. Callahan; Frederick, Roger Harding; Major-General Stanley, Jerry Slattery; Sergeant of Police, J. R. Oakley; Mabel, Bessie Grey; Kate Lillie Lerose; Edith, Louise Osborne; Isabel, Edith Burbank; and Ruth, Etta Bartlett. J. J. Zamora, the sensational trapezist, has also been re-engaged for the present week.

The Boston was reopened 17-19 when performances were given by the United Hebrew Opera co. of New York to large audiences. Judith and Holofernes was the bill for the first night and The Somnambulist for the second. The co. was a good one and was headed by Messrs. Karp and Mogulesko and Mrs. Karp. Among the other members of the co. were Messrs. Weinblatt, Blank, Friedman and Abramson, Mrs. Rosen and Miss Weinblatt. S. N. Kroll was musical director and the chorus was under the direction of L. Blank.

Plot and Passion is the bill at the Grand Museum, being presented by Lothrop's Portland stock co. headed by Max Freeman and Katherine Robet.

Under the direction of F. B Richards and F. E. Wright, a Summer spectacle is being prepared for presentation at the Pompeiian Grounds on Huntington Avenue and the season will be opened about July 1. Pain's pyrotechnic exhibition, The Fall of Pompeii, is to be given with additional features in the shape of a large ballet, athletic contests and acrobatic feats.

Already the announcements have been made for the opening of the fifty-first regular dramatic season at the Museum. After a two weeks' preliminary engagement of Roland Reed and his own company, an American comedy drama by Henry Guy Carleton, will have its first performance on any stage Aug. 31. The title of the new piece is Ye Earlie Trouble, a romance of 1776. This will be followed by many new standard plays, including farcical comedies and sterling melodramas, and there will be a short season of the old comedies which are given by no other stock co. in the United States.

Alexander Salvini was to have been tendered a reception by the members of the Boston Press Club at their club house on Bosworth Street 19, but on account of the work involved in the production of Monte Cristo it has been postponed until 25. A musical programme is to be given, which will include selections by the Boylston Banjo, Mandolin and Guitar Club and George B. Van Santvoord, the flute soloist.

Ethel Vincent, who was a leading member of the opera co. at the Bijou last season, has rejoined that co. for the remainder of its Summer engagement in this city.

Creston Clarke has been visiting friends in this city.

J. G. McGarry, the popular press agent of the Grand Opera House, is to pass his vacation at his Summer home near Centre Harbor, N. H.

E. F. Albee, manager of the Bijou, Philadelphia, has been in town to consult with B. F. Keith, with regard to changes in the make-up of the opera co. now playing at the Bijou in this city.

Harry McGlenen is spending the first part of his vacation at Baltimore and the rest of the Summer on Lake Erie.

George R. Batchelder, treasurer of the Gaiety Opera House at Providence, is to spend the Summer in Philadelphia where he has a situation in the financial department in the Bijou in that city.

Charles Leonard Fletcher has completed his revision of Jerrold's Beau Brummell in preparation for his short tour of the principal New England Summer resorts. The piece is now in three acts and seven unimportant characters have been eliminated while three new ones have been added to the cast. Mr Fletcher will have the support of several pupils in the Adelphi School of Acting.

CINCINNATI.

The extremely torrid weather prevailing in Cincinnati and vicinity militated largely against the attendance at Harris' during week of 14-20; despite which fact, however, the Only a Farmer's Daughter co. furnished one of the most attractive entertainments of the season. The cast includes Josie Woodruff, Nathalie Churchill, Emma Frank, Little Gracie, W. R. Walters and Charles Thornton. The season at Harris' will close 27, The Two Orphans and Sea of Ice being the bill for the final week.

Manager Lou Ballenberg, of the Pike, who has returned from New York, is all smiles over the success of his visit, and promises some decided attractions for the coming season at his handsome Fourth Street resort. Tunis F. Dean and R. L. Britton, of the managerial firm of Harris, Britton and Dean, were in the city 16.

The Sea of Ice, the closing bill at Harris' week ending 27, will doubtless prove a seasonable attraction, inasmuch as the Cincinnati thermometer is rapidly climbing up to 100 degrees.

The mid-Summer concerts at the Zoo given each Tuesday and Friday attract the better classes and afford a most delightful entertainment for the members of the Stay at Home Club.

George Hettick, Harry Rainforth and Lou Ballenberg are the only representative managers now in the city, Colonel Miles is in New York settling up the affairs of his deceased partner, General Barton, who died 13, while Messrs. Pennessy and Havlin are distributing themselves between the metropolis and Coney Island.

An afternoon paper with probably no other intent than to fill up space announces as rumor that the Walnut Street Hotel will be fitted up as a theatre by John Havlin.

Coney Island and Silver Grove are both being well attended thus far this season.

The leading features of the stage entertainment at Kohl and Middleton's Vine Street Museum during week of 14-20 were Cann and Mack's Shadowgraph business and Peters' Climax Comedy co.

Herman Belstedt's cornet solo and Fred. S. Smith's vocal selections were heartily applauded at the Zoo concert 19.

The People's will probably be the first of our theatres to open the season of 1891-92 during the final week of August.

PHILADELPHIA.

The second week of the Summer opera season at the Grand Opera House opened 15 with Delibe's romantic Indian opera, Lakme, with a good cast, an adequate orchestra and fine scenic effects and costuming. Olga Islar as Lakme sang with grace and expression, giving fine effect to the famous bell song, and displaying to advantage her sweet, clear, soprano voice. Clara Poole as Mallika made much of a minor part. Whatever she does is done well. The others were very acceptable in the roles, and the whole made a pleasing production. Business fair, the excessively hot weather evidently keeping many away. Same co. 22-27 in Il Trovatore.

At the Park Theatre the Pauline Hall Opera co. entered on its second week of LaBelle Helene and the fifth of its engagement 15, and, notwithstanding the heated condition of the weather, the house was well filled. The opera seems to have made a decided hit. Business good. Same co. 22-27.

The Ideal Opera co. began the second week of its engagement at the Girard Avenue Theatre 15 with a capital performance of Offenbach's Grand Duchess. The work was handsomely costumed and mounted and all the principal airs so well sung as to call for repetition. Adelaide Randall, as the Grand Duchess of Gerolstein, was all that could be desired. The others did well. Business fair. Same co. 22-27 in Mikado.

At the South Street Theatre a double bill, comprising the Georgia Minstrels in a highly-amusing first part and the comedy of The Two Thieves, was the attraction for week of 15 and drew fair houses.

The hot weather seems to have little or no effect on business at the Bijou or the Casino. Their continuous performances seemed to draw as well as earlier in the season.

SAN FRANCISCO.

TUESDAY, June 16.

Those little people who call themselves the Lilliputians have captured the town, packing the Baldwin Theatre night after night, and turning people away on more than one occasion. This is the second week. The engagement is for four weeks, and will be followed by Daniel Frohman's Charity Ball.

The Fakir is not a very great success at the Bush. There are some clever people in it. The management is good and I believe the performance will grow in merit as the players harmonize better in their parts. Rose France is a bright, vivacious little lady with a sweet singing voice and the cunningest little feet imaginable which twinkle in and out like mice when she dances. William F. Mack is quaint and original. Lillian Markham possesses an attractive contralto voice. Helen Reimer's laughing song is successful beyond any thing I have heard this clever artist do. Then there is that great big little Alf. Hampton, the counterpart of Nat Goodwin, a whole evening's entertainment in himself. With these people almost any play should go, but the Fakir is not a play—not even a suspicion of one—hence the slow result. The Limited Mail follows on Monday. The Pirates of Penzance was revived last night at the Tivoli Opera House. The cast included Frank Pearson, Melville Stewart, Phil Branson, A. W. F. MacCollin, Tom Ricketts, Tillie Salinger, Fannie Hall, Mollie Stockmeyer, Maud McIntyre, Emma Vorce and Alice Guillard.

The California reopened last night with Diplomacy. Frederick de Belleville played Henry Beauclerc; William Morris, Julian; Frank Mordaunt, Baron Stein; J. C. Buckstone, Algie Fairfax; Orrin Johnson, Count Orloff; Sydney Armstrong, Countess Zicka; Maude Adams, Dora; Adela Measor, Lady Fairfax; Annie Adams, Marquise Riozares, and Kate Massi, Mion.

Ethel Brandon's Claire Pfolliot, Eleanor Barry's Arte O'Neil, Leo Cooper's Kinchella and Charles Verner's Con all ranked together in merit during the performance of The Shaugraun at the Alcazar Theatre last week. James Wilson as Captain Molyneus, and James M. Ward as Harvey Duff were excellent. The attendance at the Alcazar was about as great as the house could comfortably hold. The Colleen Bawn was the bill last night for the week. Forgiven, with Frederick Bryton as the star, next.

The Grismer-Davies comb. will follow The Limited Mail at the Bush. Sam Thall is attending to the business details.

Little Lord Fauntleroy, with Georgie Cooper in the title-role, has been the attraction at the Orpheum.

I shall not be at all sorry to see manager Lonsdale transfer himself from the Denver Theatre to the Bush, but I shall be seriously disappointed if my friend Jacob Gottlob goes to Denver.

A. W. F. MacCollin and his wife, Fanny Hall, two entertaining people at the Tivoli, have furnished a new and pretty flat on Van Ness Avenue where their friends are hospitably received. Mr. MacCollin, by the way, is a Knight Templar in Masonry and held in high esteem by his fellow Sir Knights at California and Golden Gate Commanderies.

In an interview with Alfred Bouvier, manager of the Baldwin Theatre, I obtained the following information regarding the season just ending at that magnificent house. The season at the Baldwin Theatre commenced on July 7, 1890, with the engagement of the A. M. Palmer co. in Captain Swift. The season of forty odd weeks succeeding that late has been one of the most prosperous in the history of the Baldwin, the gross receipts being $285,000. The Palmer engagement was for five weeks, during which uniform excellent business was the rule. It was followed by Daniel Frohman's Prince and the Pauper to two weeks' good business, which in turn was followed by Henry E. Dixey in a three weeks' engagement, one of the biggest this popular star ever played in the city, the last night being to $1,000. The engagement of The Crystal Slipper at the Grand Opera House (during which the Baldwin was closed) has passed into history as one of the most remarkable engagements ever played in this city. It was for four weeks and the capacity of the Grand Opera House was tested at every performance. W. T. Carleton played two weeks at the Baldwin in repertoire to good business, and Clara Morris followed with a splendid two weeks' engagement, appearing the last week for the first time on any stage in Sardou's play Odette, in which she made an immense hit. Emma Abbott played a two weeks' engagement, beginning Dec. 28, to good business, and went from here to Salt Lake City, where she died. The Private Secretary was played during the holidays, and everybody was astonished at the excellent business the co. did. The Emma Juch Opera co. played three weeks, beginning Jan. 5, and their business was close upon $30,000. The success of the Wagner operas was so great during this engagement, that the Baldwin was closed during the last week, and the co. moved over to the Grand Opera House. Lotta followed for a two weeks' engagement, and turned people away during the last four nights of her second week. All the Comforts of Home followed with a four weeks' big run. The Little Tycoon co. came in for two weeks, which in turn was followed by the Bostonians for two weeks to immense business, Robin Hood being one of the biggest successes ever produced in the city. The County Fair for five weeks, followed by Men and Women for four weeks. The Bernhardt engagement was played at the Grand Opera House beginning April 24, and it was a phenomenal engagement, she having played to $40,000 in the performances.

I never considered banjo music very sweet, but when I heard a dozen or more of these instruments as performed on by the pupils of Charles Morrell I was very favorably impressed.

It is said that Minnie Deering will become a member of one of Charles Frohman's cos. for the coming season. Miss Deering is the young lady who received such favorable mention on the occasion of her debut made with the Grismer co. last year.

The death of Henry Edwards deprives the California Academy of Sciences of one of its most valued members. Our society here considered Mr. Edwards the foremost of all American entomologists.

Anita Fallon has completed her new comedy, entitled Boys Together.

John L. Sullivan sails for Australia Aug. 25 with Captain Smith in the steamer *Oceanic*.

Frohman's Men and Women co. will play a Sound engagement before working their way East. The Barnes of New York co. will go directly East.

DETROIT.

Not a theatre was open the last two weeks, and it probably was just as well for all interested parties it was so, as the heat has been so excessive that no one would care to run the chances of melting by sitting through a two hours' performance, no matter how fine the attraction might be. To-night (16) the old-time play, Black Eyed Susan, will be presented by local talent at the Lyceum, under the direction of J. L. Ashton, who will take the part of William. Mr. Ashton is an old favorite in this city, which he makes his home, and was formerly connected with the old Colosseum. Nellie Goodman will also appear in skirt dances; Alf. Watson's children, who have a local reputation of being very clever, in dances; songs by Amelia Eppstein; fancy dancing by Maud Merrill; Sam Banman in nautical songs, the "Sailor's Hornpipe," by twenty-four ladies and gentlemen, and songs by a quartette. On 18 Detroit Lodge of Elks will have their annual benefit, and it is an assured pecuniary success, as every seat will be sold, if not occupied.

Wonderland still continues to fill the house, even if the thermometer is ranging from 85 to 95 in the shade. This week Master Eddie Abbott, the seven-year-old magician, is the attraction, with Charles Diamond's own co. in the theatre.

Detrotters owe Prof. Schremser a vote of thanks for filling a long-felt want by organizing a first-class band, of forty musicians, under the name Schremser's Fourth Regiment Band. The concert given by them at the Detroit Rink was a revelation and delightful surprise to the large audience present. If the managers of the two leading theatres would only follow the example of Prof. Schremser and improve their orchestras as much as he has his band, our happiness would then be complete. It seems a shame that Detroit cannot have a first-class orchestra at both of the principal theatres, and one makes a martyr of himself to sit through performance after performance and hear the same old time-worn pieces played night after night, in a very indifferent manner. We all hope for better times next season.

Lew Dockstader will open with a great co. of his own at the Detroit Opera House for a week commencing Aug. 3, at the time of the G. A. R. Encampment. Harry Chapman is at the head of the comb. as manager.

Detroit is to have another variety theatre; but this time it is to be a first-class one, which will be a credit to the city, both in style of architecture and the class of performances to be given. The work of remodeling the old Casino Tabernacle commenced 15, and will be pushed rapidly forward so as to have it ready for the opening, which will be on Aug. 3. The entire inner portion of the building will be torn out, remodeled, and made as attractive as any theatre in the city. The entrance will be made similar to the present Lyceum Theatre, and will have a *porte cochere* over the sidewalk, the same as the Lyceum. It will also be fitted with plate-glass fronts, mirrors, tile floors, etc. There will be about eight hundred sittings in the parquette, provided with the latest improved theatre chairs. There will be a balcony, a gallery and eight private boxes, making the entire seating capacity 1,200. The interior furnishings will be of brass, plush and hardwood. The stage will be enlarged; a new drop curtain painted, and entire new scenery provided throughout. The owner, J. B Moore, proprietor of Wonderland, promises that we shall have a most beautiful house, and that only first-class attractions will be booked. The theatre will be under the management of J. P. Hill, who was formerly with the late Charles O. White, in Chicago, Detroit and Erie, Pa. Mr. Hill was with the Spider and the Fly co. last season, as manager. He states there will be no cheap entertainments of any sort, or questionable performances; but only strictly legitimate variety performances, and comic operas will be given throughout the entire season. If the management keep their word, and follow the plan as laid out, there is no reason why the house should not do a large and profitable business, as the location is one of the best, being in the heart of the city, and near all the principal hotels. Mr. Hill also states that the orchestra will be made a special feature of the house, and will be composed of fifteen first-class musicians, which will be a treat for Detroit theatregoers, and it is hoped that it will make the other managers get "a move on" and follow Mr. Hill's good example. Some comic opera will be the attraction for the opening week, which will be Aug. 3, at the time of the National G. A. R. Encampment. The building, which is being remodeled for this new house, has had a checkered and eventful career. It was originally built, at the time of the roller-skating craze, for a rink; was then transformed into a riding school; has been the scene of many wrestling matches and glove contests; was then changed into a variety theatre, with a class of performances of not the highest order, and was forced to close; then made into a tabernacle for the redeeming of the drunken and depraved of the city, and finally is to be turned into a theatre again.

It would seem that there is a good opening in this city for some first-class, hustling manager to run Summer comic opera, the same as is enjoyed by the people of most of the other large cities, such as Milwaukee, St. Louis, Washington, etc. It would be a novelty here, and, as the city is constantly visited by Summer excursionists, it should prove a paying investment. In speaking of the matter a few days ago, I heard a well-known theatregoer state that he thoroughly believed there was a fortune for some enterprising man to build a large, flat-bottom boat, fit it out at a comparatively small cost, engage a good, but not high-salaried company, and put on all the popular light comic operas, running the boat up into Lake St. Clair, and then drifting down the river, landing at the close of the performance.

I spent last Sunday in Michigan's famous health resort, Mt. Clemens, and found a number of professional people Summering there and getting into condition for next season's work, by taking baths, rowing on the river, fishing, etc. Donnelly and Girard, Joe. Dowling and a number of others spend a portion, if not all of their vacations there each Summer, and, I understand, own cottages.

CLEVELAND.

The Grand Duchess was given at the Opera House by the George A. Baker Opera co. 15-20. Immense business every night. Mr. Baker has put in about twenty small motor fans, which keep the house at a pleasant temperature. Marie Dressler was excellent as the Duchess. Before that she has always had a light comedy part. Marie Laurens as Wanda sings some very pretty songs. William Wolff is as good as ever in the part of General Boum. Arthur Wooley as Baron Puck keeps up the funny part to the satisfaction of all. Chimes of Normandy 22-27.

The trial of Lieutenant Scherwitz, of Co. B, Fifth Regiment, is going on in Justice Bauder's court. The charge against the Lieutenant is breaking into the Opera House on the evening of June 3 during one of the performances of the George A. Baker Opera co. to secure three musicians of the house orchestra, who absented themselves at inspection. The manager of the house would not let the Lieutenant and his guard in. They charged on the doors and three of the militia marched down the aisle and captured the delinquents. The local manager is trying to make a case of riot out against the Lieutenant though the latter is upheld by every military man in the city.

Fred. Lawrence is in town preparing the way for the Barnum Show which comes here Aug. 6.

LOUISVILLE.

The only place of amusement now open here is the Auditorium, where the Duff Opera co. is giving a satisfactory season of light opera. The place is admirably suited for an engagement of the kind, being apart from any other building and in one of the coolest places in the city. The adjoining Summer garden also adds to the attractiveness of an evening spent there. Paola is the opening opera of the season, and it is being well received.

Charles Osgood, who is to manage the house formerly controlled by Harris, Britton and Dean, spent a few days here. He intends to make some needed changes, and states that he already has secured a fine booking of attractions.

The Wilbur Opera co. passed through 14, en route for Birmingham, Ala., where it has an engagement the entire Summer.

Theodore Thomas has been engaged by the Auditorium management for a series of concerts early in the Fall.

The Katie Strauss Amateur Dorothy co. will meet an obstacle in the shape of an injunction secured by Manager Duff. Legal correspondence has already passed between the parties, but Miss Strauss insists that her co. will sing the opera.

The Grand Central has closed for the Summer. It enjoyed a fair season under the new management.

CHICAGO.

Sinbad, the new extravaganza at the Opera House has been witnessed by crowds during the week and seems destined to repeat, if not exceed the successes of former spectacular pieces put on by the same liberal management. There is nothing to change the original opinion expressed regarding the book. It is bad. In two or three places it has a bright spot, and just as one begins to hope that it will improve, back it goes to the vertest drivel. Grave fears are entertained that Mr. Smith reached his limit in The Begum. This is worse if such a condition is possible. Great credit is due to the song writer and the musician. The music is good throughout, although much of it is gribbed from other people. The popular hits were made with a topical song, entitled "That's What the Wild Waves are Saying," "The Bogie Man," and "She's as True as Steel." The principal ballet, "A Winter's Carnival," is poor in conception and execution. The figures are exceedingly commonplace, due, no doubt, to lack of inventive genius on the part of the ballet-master, and the whole affair falls flat. It does not compare in effectiveness or novelty with the ballet of former productions, and is by long odds the weakest feature of the piece. Doubtless it will be improved vastly during the run. Of the cast, Louise Eissing as Sinbad, Herbert Gresham as Count Spaghetti, Ida Mulle as Ninetta and Henry Norman as Snarleyow made hits. Arthur Dunn was not remarkably successful as Fresco. The chorus was good and well drilled. It is understood that many specialties and changes will be introduced by Manager Henderson, and then Sinbad will be one of the best of Summer spectacles that he has put on.

Daly's co. in Railroad of Love, School for Scandal and Love's Labor's Lost continued to draw large and fashionable crowds to Hooley's. The members of this superb co. are all popular here, and nightly are greeted as old friends. Ada Rehan has improved somewhat in her methods and is unquestionably in the front rank of American comediennes. Her style is inimitable. Same co. week of 21-25.

A Straight Tip has kept up a good average attendance at the Columbia, and closed the four weeks' season with a large profit. Wilkinson's Widows week of 21-25.

Blue Jeans, at McVicker's, loses nothing by constant repetition, and nightly draws a crowd. A well considered and well acted part is the Sue Endaly of Judith Berolde, and the Jim Tutewiler of Jacques Kruger is also one of the hits of the piece. That sterling actor, George D. Chaplin, as Colonel Risener, makes much out of a poorly written part. Same week of 21-25.

At the Alhambra, Jacobs' own dramatic co. presented Stricken Blind, and will change the bill weekly.

At Havlin's, Edith Fossett Tilton presented a new play, entitled The Way of the World, in which she has a soubrette part, and made a success. Ada Gray in East Lynne 20-25.

An Irishman's Love found favor at Jacobs' Clark Street Theatre. The Wages of Sin 21-25.

Ben Fox's comedians had a prosperous week at Jacobs' Academy.

PITTSBURG.

So far as theatrical news is concerned in this city it is certainly in a state of stagnation. Everybody connected with the profession is out of town.

The only house that is yet open is Harris' Family Theatre, where the Magee Standard Dramatic co. is presenting The New Danites to fair sized Summer audiences. The co. is meritorious and the audiences are highly pleased. Week of 22 Only a Farmer's Daughter.

The Curry University's School of Elocution, under the direction of Prof. Byron W. King, will give three performances at the Grand Opera House 18-20, presenting Othello, Merchant of Venice and She Stoops to Conquer. There seems to be considerable interest taken in these annual exhibitions of Prof. King's pupils.

The *Dispatch* says that "From all appearances As You Like It will become a lawn realization in this city." The cast will be made up of talented and clever people. It will be an invitation affair, and everything that tended to make the representation on the lawn at Castle Point a success will be introduced here. Byron King and George C. Jenks are to take charge of the arrangements.

Rankson Roller Sled at Amusement Hall is closed for alterations, and will be opened in a few weeks.

Our new theatre is once more under way and progressing favorably.

WASHINGTON, D. C.

Washington theatregoers were treated for the first time, week of 15-20, to Gilbert's Princess Toto. The Lamont Opera co. presented it at the New National to very good houses. Helen Lamont's popularity in this city was never more plainly evinced than it has been during her present engagement.

This was the closing week of the Carleton co's. highly successful season of Summer Opera at Albaugh's. Erminie was the opera presented and large audiences were in attendance, notwithstanding the excessive heat. On Saturday The Gondoliers was substituted for Erminie. The termination of the Carleton season is made necessary by a contract for an engagement in Buffalo.

KANSAS CITY.

The season here is ended, all the regular houses having closed.

The Wonderland, with a fair assortment of freaks and curios, draws the usual museum crowd which is at present of only fair size because of the warm nights.

There is no prospect for a Summer season of amusement at any of the theatres, last year's miserable fizzle having satisfied the local speculators that it would not pay. However, there are several pretty parks where music and flowers and fresh air abound and the warm and tired citizen may seek a peaceful recreation during the warm months and so prepare himself for a vigorous patronage of the theatres at the Fall openings.

Running races of considerable importance will be held at Exposition Park 21-30.

Forepaugh's Circus will be here in July.

Manager M. H. Hudson has gone to New York to finish bookings for the Coates, Gillis and Grand Opera House for the season of 1891-92.

Manager L. M. Crawford says that he is entirely through trying to settle matters with Mr. Henry, owner of the Warder Grand, and he will hold the house until his lease expires. He is booking a fine list of attractions for the coming season.

ST. LOUIS.

Rainy weather during the past week interfered somewhat with the attendance at both Schnaider's Garden and Uhrig's Cave, so the managers decided to continue the operas through a second week and not change the programmes.

Erminie was the attraction at Schnaider's Garden and it drew well. The Casino co. mounted it handsomely and cast it strongly and gave a finished performance. Tellula Evans, the prima donna, has made a very favorable impression, while Marietta Nash and Jennie Reiffarth are old favorites. George Lauri and Douglas Flint introduced some new business in their fun-making every night, and Mr. Pache has made a big hit with his singing. His interpretation of Mr. Robyns' song, "Answer," won several encores at each performance. Extensive preparations are being made for the production of the Gondoliers 22. Patti Stone has been engaged and will make her first appearance. Mr. Lafitte Moffitt, last season with the Rhuebottom, Jr. co., has also been specially engaged and will be with the co. the rest of the season.

Said Pasha is one of the strong operas in the Spencer co.'s repertoire playing at Uhrig's Cave and they made such a hit with it that a second week was necessary. It continued to have good audiences and the principals who made hits during the first week's production continued them the second week. The costumes of the opera were handsome and the opera was well set. Beginning June 21 a revival of the always favorite Mikado will be given with the full strength of the co. in the cast.

Both the Casino Opera co. at Schnaider's Garden under the leadership of Belli Simonsch and the Spencer Opera co. at Uhrig's Cave, under the lead

ership of Alexander Spencer, have an extensive repertoire of operas that they will give during the season. The Saturday afternoon performances at Schnaider's Garden have been well attended.

The popular prices of admission to Uhrig's Cave on Saturday, Sunday and Monday evenings have been a success.

The concerts by the Grand Opera orchestra under the leadership of Professor Knaebel, have been attractions at Schnaider's Garden.

Patti Stone will sing Evangeline with Rice and Harris' elaborate production next season. Joseph Spears, her husband, will go in advance.

Blanche Nichols will probably leave the Spencer Opera co. after the Said Pasha production.

The baseball teams of the two cos., the Casino and Spencer's, will play in a few days.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—Glenwood Park Theatre: This charming Summer theatre drew large crowds during the past week. The opera Olivette was sung in an excellent manner. The co. is under the personal management of Junius Howe, and speaks well for his ability to form a co. Fatmah Diard as Olivette, Henry Leoni as Captain De Merrimac, and Alexander Clark as Coquelicot carried off the honors of the week. Next week, same co. in Patience.

CALIFORNIA.

SAN DIEGO.—Louis' Opera House: Waifs of New York was presented by Katie Emmett to a crowded house 7. John L. Sullivan in Honest Hearts and Willing Hands 10. —ITEM: The new opera house is being pushed as fast as it is possible, and will, when completed, be one of the finest on the coast.

STOCKTON.—The Avon: Mr. Barnes of New York played to very profitable business 11. Our new orchestra, under the direction of Louis N. Ritzau, was repeatedly encored.—ITEM: The Yosemite Theatre co., with $100,000 capital, have incorporated, and will soon start work on their new building. It will be modeled somewhat after the new California, San Francisco.

RIVERSIDE.—Loring Opera House: Katie Emmett in The Waifs of New York 8 to a packed house. A Royal Pass 15.

VISALIA.—Armory Hall: John L. Sullivan in Honest Hearts and Willing Hands to a crowded house 6. —ITEM: John L. gave an exhibition of his brutal nature by insulting an inoffensive man who happened to get in his way at Goshen Junction.

SAN BERNARDINO.—Grand Opera House: Waifs of New York to a large house 4. Good performance. John T. Sullivan in Honest Hearts and Willing Hands to a large house 11.

LOS ANGELES.—Grand Opera House: Charles Frohman's co in Men and Women and Diplomacy tested the capacity of the theatre 10-14. The house remains dark for renovations until Murray and Seaman's Humpty Dumpty July 4. Lilliputian Opera co. 6-11. Bottom of the Sea 13-25. —Los Angeles Theatre: John L. Sullivan as the magnet in Honest Hearts and Willing Hands drew big houses 12-14. Royal Pass 15-17, the opening night being Manager Wyatt's benefit. —ITEMS: Hugo Toland's willowy figure is a familiar sight on the Rialto. He is on a visit to his mother. Al. Morrissey, business manager for Frohman, says that Los Angeles men and women are all right, judging by box-office receipts.

COLORADO.

LEADVILLE.—Tabor Opera House: Gilmore's Twelve Temptations at advanced prices to S. R. O. 6. —ITEM: J. H. Cragg, manager of the Opera House, and secretary of the Silver Circuit, was in town last week, and reports business as booming all along the line.

CONNECTICUT.

HARTFORD.—Affairs theatrical are very dull here. Proctor's Opera House is closed to all except the carpenters and painters, who are making extensive alterations and redecorating the house. One of the important changes will be the boxes, which are to be remodeled and otherwise improved. Manager Lloyd, attired in full fledged neglige, has gone into the country to spend the heated term and to show the rustics how speedy his horse is should any of them attempt to pass him while taking his daily airing. The Theodore Thomas co. arrived from Brattleboro 16, and gave a delightful concert at Footguard Hall, which, despite the extreme heat, was attended by a large audience. Campanini, Joseffy and Katherine Fleming, contralto, received hearty encores. Among the audience assembled, none enjoyed it more than ex-Manager Samuel Alexander, who is summering at his home here. It appears that a balance of nearly $900 was due Mr. Alexander from Campanini, but this was not what made him smile. It was a little roll that Deputy Sheriff Heatherton slipped in his hand that caused the illumination in his face, and made him feel just like hearing the great tenor sing. Campanini is, no doubt, cursing the laws of Connecticut, which make a man pay his bills, and when he was interviewed by the Sheriff in the afternoon and confronted with Mr. Alexander's bill with costs, his rage was great. But the Sheriff knew no mercy and clung to him closer than a brother, theatening to lodge him, body and voice, in durance vile if the money was not forthcoming. The great tenor insisted he had it not, but there was no alternative, and after attempting to borrow it from several members of the co., Katherine Fleming, the contralto, was appealed to, and her heart softened to the amount of the bill, which she loaned him, and he was released from his tormentor. "These rich people must have money," and Mr. Alexander was as joyous as the holder of a maturing endowment policy. The local lodge of Elks, which, by the way, ranks with the leaders, numbering over 400 members, have outgrown their present quarters, and have decided to build a home of their own. At the last meeting, a committe was appointed to secure a site for the purpose of erecting a building suitable to the wants of the lodge. It is proposed to build a four-story block. The ground floor will be let for business purposes, the second floor will be used as club rooms, and the remainder will be devoted to lodge room purposes. Treasurer Bennessey's reappointment at Jacobs', Syracuse, will please his many friends all along the line. It is an indication that he is popular with both employer and patrons. During a recent hurried visit to the metropolis, I had the pleasure of a hand shake on upper Broadway with W. T. Bland, manager of James O'Neill; E. B. Sanger, of The Highest Bidder; Lon Stevens, of the Charity Ball co.; Louis Shea, of Rankin's co., and Jack Sanford, of Rhea's co. An invitation to be "put up" at the A's was reluctantly declined, owing to the shortness of the trip. Louis Shea will be found in the office of the Howland House, Long Branch, during the Summer, and in the Fall will probably tour with one of Hoyt's cos.—"Jack" Sanford has signed with Rhea for next season's advance work. Tidings from hustling F. G. Prescott indicates him, as ever, busy in the interests of his work.—All of the local dramatic editors and advance agents have joined the newly organized Hartford Athletic Club. It will behoove the advance agents coming here next season to be on their muscle.

NORWICH.—Broadway Theatre: Manager Noxon took a benefit 19, presenting Pinafore by an amateur co. from New Haven, directed by Miss Justine Ingersoll. The house was well filled, and Mr. Noxon received a good sum as his share of the proceeds. In leaving Norwich, Mr. Noxon parts from a large number of friends, whom he has made in the year he has spent in this city, and who wish him all success in whatever he may undertake in the future. The first season of the Broadway Theatre under his direction has been in every way a success. The best of attractions have been presented, and everything about the house has been conducted in fine style. I desire to return my thanks to Mr. Noxon for his uniform courtesy throughout the season. His successor, Mr. Case, has for many years been manager of the Western Union telegraph office here. He has always been interested in theatrical matters, being the best amateur actor in the city, and will bring much vim and business ability to bear on his new position.

ILLINOIS.

LA SALLE.—Zimmerman Opera House: Edwin Souther's Comedy co. 11-13 to poor business. Co. very good. —ITEM: The co. under the management of Frank A. Wade will close their successful season of thirty-eight weeks at Kankakee, Ill., week of 21-27 when Mr. Southers will personally superintend the arranging of his coming season's run of Robinson Crusoe opening under the booking of Messrs. Reist and Benedict Sept. 14, at Akron, O. Mr. Wade, his manager, a very courteous gentleman, showed your correspondent the several designs of beautiful lithographs and wall paper being prepared for them in Chicago.

INDIANA.

INDIANAPOLIS.—Gossip: John Robinson's Circus gave two performances here 13 to enormous crowds. The show was one of the best ever seen here, and the spectacular production of Solomon and the Queen of Sheba was especially attractive and entertaining.—The theatres are all closed, and heat and dullness reign supreme.—Henry Talbott, of Dickson and Talbott, has gone on a trip that will cover several weeks. He will visit Montana, Washington, Oregon and Puget Sound.—The construction of an electric line to Broad Ripple is good news to the theatrical profession, who recognize it as a popular resort.

NEW ALBANY.—Opera House: The Merz Opera co., which organized here a short time ago for a Summer opera season, presented the charming comic opera, Katie Dean, to large audiences 15, 16. Mrs. Carroll Carr in the title role was excellent and made quite a hit by her singing and sprightly manners. Carroll Carr as Jack Lawrence, the newspaper reporter, and Lee Gibbons as Sergeant of Police, kept the audience in one round of laughter by their excellent comedy work. Master Percy Creelman, the boy soprano, rendered some very fine music during the performance. Douglass Webb, James McConalhy and Mary Bolla were also worthy of mention.—ITEMS: Walter T. Floyd, of the Janauschek co., is spending his vacation among friends in this city. Mr. Floyd sends his regards to The Mirror.—Kathleen Kerrigan is here amongst relatives.—The success of the opera, Katie Dean, is due largely to the untiring efforts of the manager, Lee Gibbons, who is one of the hardest workers in the business.

IOWA.

CEDAR RAPIDS.—Greene's Opera House: Robertson-Gaskill co. week of 8-13 to very fair business.—ITEMS: Manager Simmons was cined Saturday evening, 13. The affair was a complete surprise, and his stage machinist, C. G. Houx, one of the most genial and efficient men in the profession, planned it and carried it to a successful end. At the close of the entertainment in the Opera House that evening the audience were asked to remain in their seats a few moments while the drawing, which the co. had promised, took place. Manager Simmons was sitting in one of the boxes, and he was surprised, when the curtain went up, to see Col. N. W. McIver, the city attorney, step out on the stage and begin by addressing the audience. He said he had a duty to perform and was pleased to see that there were so many witnesses present, because if there was any resistance on the part of the Opera House manager there would probably be a hard fight. He was there on behalf of the stage machinist and Opera House employes to cane Mr. Simmons, the manager of the Opera House. He then presented Mr. Simmons with an elegant gold-headed cane, on the head of which was, artistically engraved, "Presented to F. A. Simmons, manager of Greene's Opera House, by the employes, 6 13, '91." He said it gave him great pleasure to be the medium through which this testimonial of good-will and esteem should pass from employes to employer. Mr. Simmons was so completely taken by surprise that he could not find words to express his feelings. He said that the life of an Opera House manager was a trying one, and at times they were inclined to become, perhaps, a little cranky, but this testimonial of esteem he appreciated and took it to mean that he was getting along well with his employes. He thanked them most heartily for their kind remembrance and begged to assure them and all who witnessed the presentation that he would ever treasure it in his memory and would strive to always retain the honor and esteem of those who were in any way connected with his Opera House.—The Cedar Rapids Opera co., a co. of local talent, opened the Odeon Opera House at Marshalltown on Monday evening, 8, presenting Pinafore before a large and well pleased audience. The co. and Manager Simmons went from here in a special car.

DES MOINES.—Foster's Opera House: House dark. County Fair 14-19.—Grand Opera House: Holden Comedy co. opened week of 7 to good business.—Capital City Opera House: Dark.—ITEMS: "Cad" Given, of The Patriot, spent 14 with his parents in this city. Percy Weadon, of The County Fair, was in the city 14. The Cleveland *Tribune* of 13 says: "A Turkish Bath is a new farce comedy to be sprung on the public next season. The artists may have to sweat for their salaries." Manager Macoy says that he has sweat for the last two months before the co. opens, and he won't get any salary either. Mr. Macoy leaves for Chicago 22 to make final arrangements for the coming season. M. A. Connelly, of Des Moines, will control the McCabe and Young Minstrels the coming season.

COUNCIL BLUFFS.—New Broadway Theatre: The Steer-Zanzic-Mott comb. 12, 13 to fair business. The exhibition of mind-reading by Mr. and Mrs. Steen were well tested by committees appointed from the audience, and their efforts to puzzle either of them were ineffectual. The sleight-of-hand performances of Zanzic were equally interesting.

FT. MADISON.—Fire: The Ft. Madison Opera House took fire at 4:30 afternoon of 13, and was totally destroyed. The fire is supposed to have originated from spontaneous combustion. It started under the stage and in five minutes spread through the entire building. Your correspondent's drug store, next door to the Opera House, had a narrow escape, and was badly damaged by water.

KANSAS.

LEAVENWORTH.—Crawford's Grand: The Bottom of the Sea to a large house 9. The work of all the cast was good especially that of G. P. Webster.

MAINE.

PORTLAND.—Lothrop's Theatre: This week chronicles the final appearance, for the present at least, of the stock cos. at this house. Business of late has been decidedly bad, and Manager Lothrop quickly decided that an abrupt change of base was necessary. Consequently the Portland stock co. step down and out, and those clever comedians, Thomas and Watson, with a galaxy of variety stars, step in 22 and week. The Freeman Rober co. gave satisfaction 11-17 in Chic and Queen's Evidence. The former afforded Miss Rober one of her best efforts and she improved the opportunity. John Phillips made another decided hit in black face. The rest of the cast was at their best, and the piece was well adapted to their abilities. Queen's Evidence allowed Max Freeman to make a big hit as Solomon Isaacs, and he played the character with ease and finish. Charles Barringer was shaky in his lines and acted with none of his usual polish. Miss Kober was good, so also were Messrs. Burnham and Keane. The closing performances is to Western Justice.—ITEMS: Manager Lothrop dashed into town 16 for a couple of hours, long enough to close out the stock co. and complete arrangements for a season of high-class variety. The players of Lothrop's co. will play a game of ball with the local press club for the expenses on a keg of beer at third base 19. Max Freeman declares that his and Mr Hall's reasons for joining Alden's Lodge of Elks were simply to become eligible to enter Boston and Providence lodges.—Joe Howard, the Hebrew comedian, has been offered unequaled inducements in this city and is seriously considering the engagement.—Lewis E. Smith, late of Dark Secret co., will manage the stage at Greenwood Gardens this season.—The opening of this resort with four and five-act dramas is going to prove a failure.—Dale Armstrong and his charming wife, nee Alice Brigham late of The Dazzler co., entertained a few of their friends at a clam bake down the shore 15. I am indebted to Mr. C. A. Wilson for courtesies extended me at the Hub 14.—Barnum's Greatest Show on Earth will furnish us with a Fourth of July celebration this year, the City Fathers preferring to let the circus gather in all the spare coin about town rather than offer inducements to the suburban towns to join us in a celebration.—Manager Lothrop plays a strong card against the island resorts when he puts on variety.—Miss Rober's work during her engagement here has effectually demonstrated the fact that she is not only the most attractive but by all odds she is the only leading lady in Lothrop's co. The Portland stock co. play an engagement in Boston week of 22. The Pavilion will open 20 with A Bunch of Shamrocks. The following people compose the co.: Florence Hamilton, Lillian Attwood, Evelyn Pollock, Sadie Conley, W. P. Canfield, Gustave Neville, Robert Lynch, Horace Newman and Clarence Harper. Manager Knowlton will open the Garden same date with Miner's Youth and Celebrated Case. Manager Lothrop would make a hit with our people if he transferred John Phillips and John McVicker to the theatre for the Summer season to do some of their laughable farces in connection with the variety co. Treasurer Tukesbury, of the Theatre, is seriously contemplating a trip to Europe.—Chief Usher Soufeldt has become decidedly popular for his polite attention to all patrons of the theatre.—The warm wave 15, 16 cut down the size of the audiences most effectively.—Miss Rober has been the recipient of numerous floral offerings during each week of her engagement. If variety fails to catch the public fancy, the Theatre will be closed until the season opens in the latter part of August.—Miss Annie McVeigh has accepted an engagement with the City Directory co. for next season. Harry Clemens will go out with Maude Granger.—Gorman's Minstrels are playing small towns in Maine.

BELFAST.—Opera House: Gorman's Minstrels billed for 22; advance sales indicate a big house.—ITEMS: Smith Grady co. close season at Searsport 19 and go to Providence to join Silver King co. to open there week of July 6.—Dora Wiley's new musical comedy, Vera, will open season at Bucksport, Aug. 31. Many favorites are in the cast.—James Forest, of Bangor, will be in the co.

MASSACHUSETTS.

LYNN.—Gossip: All of the places of amusement are closed and theatricals are at a standstill. Manager Field is in town making preparations for next season. All of the employes of the theatres have left and a new set will replace them next season.—Mrs. Lander is stopping at her cottage in this city.

CLINTON.—Arena: Harper Brothers' European Circus 13 to big business. Irwin Brothers 23; Walter L. Main 30.—ITEMS: A number of musicians from here joined the Harper co. 13.—Walter L. Main's advance car No. 2 was here 16.

HAVERHILL.—Academy of Music: The McGibeny Family closed the season 13. They gave a very fine concert to a small audience, owing partly to the heat.—ITEM: Frank E. Hewitt left here 20 to join the Thomas E. Shea co. which opens the Summer season at Bucksport, Me., 25. Joseph Green, late of the Ullie Akerstrom co., has also signed with Mr. Shea's co.

MICHIGAN.

FLINT.—Fenton Hall: Clarence Holt in Virginius 3 to fair business.

PORT HURON.—City Opera House: Clarence E. Holt, supported by a good co., in Damon and Pythias to a small but most enthusiastic audience 11. He deserved a packed house as he is an actor of great force and merit. Walter Edwards as Damon was fully Mr. Holt's equal. They were called before the curtain at the end of the second act, and Mr. Holt was presented with a beautiful bouquet from the local Knights of Pythias.—ITEM: Mr. Holt does not intend to star next season but will go with a Boston stock co. as leading man. Mr. Edwards intends to star next season.

MINNESOTA.

MINNEAPOLIS.—Grand Opera House: Dark week of 15.—Lyceum Theatre: The Shaw Opera co. gave Olivette to the capacity of the house 15. The co. is a well-balanced one. Hilda Thomas as Olivette made a decided hit. She sustained her part admirably throughout. Pretty May Sylvester was a pleasing Moustique and Clara Cleveseman a dignified Countess. Alonzo Hatch was a handsome and intelligent Valentine. Charles Gilbert as Coquelicot kept the audience in continual laughter. Chorus strong.—Bijou Opera House: Manager Litt's stock co. opened the Summer season 13, in William Haworth's comedy-drama The Ensign to a fair-sized house. Both play and co. were well received. Louis James as Jack Dudley sustained his well-known reputation for versatility; he was frequently applauded. Harry Mainhall, Frank Losee, Victory Bateman, Mrs. Selden Irwin, Minnie Radcliffe and Marion Elmore deserve special mention. Company A, M. N. G., attended by invitation of Manager Litt.—ITEM: The Park Opera co. disbanded here. Non payment of salaries is alleged as the cause.

STILLWATER.—Grand Opera House: Hart's Boston Vaudeville co. gave an excellent specialty entertainment to light business 4, 5.

ST. PAUL.—Metropolitan Opera House: The Wilbur Opera co. presented Falka 14 to a large and appreciative audience. It was the first performance of this opera in St. Paul, as it is a new addition to the repertoire of the co. and it is certainly a valuable one. Susie Kirwin made a charming Falka and her singing and acting was up to her usual high standard. E. A. Clark, J. E. Conly, George Fisher, Lizzie Gonzalez and W. H. Kobnle were excellent. Chorus good and scenery and costumes handsome. The same bill all the week.—Grand Opera House: This house is closed 11-18, the stock co. playing The Ensign at Manager Litt's Minneapolis theatre, the Bijou. Forget-Me-Not will be given 19, 20 with Jeffreys Lewis in the cast and will be followed 21-27 by Streets of New York with Louis James as Badger.

MISSOURI.

ST. JOSEPH.—Tootle's Opera House: Bottom of the Sea drew a large audience 8. The co. was delayed by train wrecks and the curtain was not raised until nearly 9 P. M., but the large audience waited patiently and felt well repaid.

NEBRASKA.

LINCOLN.—Funke's Opera House: The County Fair comfortably filled the house 15, in spite of warm weather and stormy evening. The play is well staged, and one of the best of the season, but the action was very slow, the presentation occupying over three hours. We did not have the pleasure of seeing Nell Burgess himself in the cast, but the part of Abigail Prue was well taken. Steen-Abbott comb. 19-20. No other attractions are billed.

FREMONT.—Love Opera House: The County Fair 16 was one of the best attractions that has visited here. The attendance was not large, however, on account of the sultry, threatening weather.

NEVADA.

CARSON CITY.—Opera House: George C. Staley in A Royal Pass to light business 8.

NEW JERSEY.

JERSEY CITY.—The new Opera House is rapidly nearing completion. The scenery which is being painted by Sydney Chidley is almost finished, and both the artist and the manager seem proud of the work. The decorations of the house are very handsome. Hon. M. Mullone, the proprietor, is constantly around the building giving his whole attention to the proper carrying out of the details of the plans. There is no doubt but that when the house is opened it will be the handsomest in the State.—Newman's Central Theatre, a vaudeville house, is doing a good Summer business. The variety combs. playing here are composed of some very clever people.—ITEM: Frank Cotton, the animal trainer and owner of the comical Evptian donkeys, closes his season in Philadelphia week of 22-27, and will then return to his home in this city for the Summer.

HOBOKEN.—Cronheim's Theatre: This house is doing a fair business and giving a good entertainment. Manager Cronheim has not yet decided when he will close his season. The Eldorado opens at Cheshawaun with King Solomon.

NEW YORK.

HARLEM.—Columbus Theatre: Mansom played to fair-sized houses week ending The last was not a particularly brilliant one. E. Lawrence made an acceptable Steve Harland and Joseph C. Callahan gave an excellent performance as Uncle Bartlett. Robert Drouet was stilted and unnatural as Richard Ashcroft, and Marion Short gave a commendable delineation of May Blossom. This theatre closed for the season on Saturday night.—Harlem Theatre: Alone in a Great City played to moderately good business week ending 20.

PENN YAN.—Sheppard Opera House: W. H. F. Tenny's co. opened the Summer season 16 with a very poor performance of Justice Blind.—ITEM: The Ovide Musin Concert co. has been booked for a return engagement. They gave better satisfaction than any other co. this season.

AMSTERDAM.—Arena: Wallace and co.'s Circus gave two first-class performances to very large crowds. The street parade at noon especially is very good.

SARATOGA SPRINGS.—Town Hall: Mrs. Von Finkelstein Mountford gave three very instructive and entertaining lectures on "Life and Customs in Palestine" 15-17. Bishop's Comedians due at Putnam Music Hall 18, 19 failed to materialize.

NORTH DAKOTA.

GRAND FORKS.—Metropolitan Theatre: Newton Beers presented Lost in London and Enoch Arden 11, 12; good house 11, much smaller one 12.

FARGO.—Opera House: Kajanka to a small audience 13.

BISMARCK.—Athenæum: Kajanka 12 to a fair-sized audience.

OHIO.

DAYTON.—Memorial Hall, Soldiers' Home: The Home Summer co. presented a double bill 13. The Serious Family and the farce Bib, to an immense audience. The performance was rather indifferent. The Lancashire Lass was presented 16 to another large audience. It is exceedingly unpleasant to state that the first performance given by this co. was by far the best. The fact that nearly all the plays presented so far have been given by nearly every one of the eleven preceding stock cos. may have a tendency to curb the interest so manifest heretofore. There is entirely too much prompting and too many other discrepancies perceptible to the audience. We hope for better results.—Cues: W. C. Dickson, of Indianapolis, a member of the firm of Dickson and Reist, managers of the Grand and the Park, is in the city. Both theatres will be fitted up during the Summer. Wilson and Godfrey have just finished a new drop curtain for the Park and several sets for the Grand.—Sells' Circus to-day 19, Robinson's to-morrow and Barnum "coming soon" will certainly give us more than the requisite supply of sawdust, blushing lemonade and concert tickets.

OREGON.

PORTLAND.—Marquam Grand Opera House: George Thatcher's Minstrels 11-13 amused large audiences. The troupe is first-class, and the entertainment superior to anything ever seen here. James J. Corbett, who recently fought sixty-one rounds with Peter Jackson, in San Francisco, was engaged by Thatcher 4, and will give exhibitions of scientific boxing with Bob McCord.—Corbray's New Theatre: Clay Clement, Samuel Morris, David Elmer, Walter Von Rosen, Agnes Lane, Mamie Gilroy and Margaret Marshall appeared in The Bells and A Kiss in the Dark to good business 9-11.—French's New Park Theatre: Harbor Lights 5-6 had an average attendance. The co. is weekly improving, and is deserving of praise for its conscientious work. R. E. French, Esther Lyons, Eva French, Amy Stone, Albert Lando and Mae Wells continue, as heretofore, with their creditable characterizations, and, all things considered, this place of amusement is becoming very popular.—The Vaudeville Theatres gave good and well-patronized bills 4-7.—Corbray's Auditorium: The three DeBolien Brothers, acrobats; Lang's comiques, and Little Elsie, songs, filled the house 4-7.—ITEMS: The Brunswick Theatre, another vaudeville, opened 2.—A troupe of fifteen people, under the management of James Coughlin, of Portland, left here 2 for South Bend, Wash., to establish a variety theatre at that point. Manager S. H. Friedlander and Fred. Engelhardt are negotiating with parties in the East for the production of the pyrotechnical spectacle of "The Last Days of Pompeii" in Portland. It has not yet been decided when the deal will be consummated, however, as it is in embryo only at present.—John P. Howe, for many years manager of the old New Market and French's New Park theatres, will leave here for New York 11 to open negotiations for the erection of a new theatre here, which, Mr. Howe tells your correspondent, will be begun some time in November. Manager S. H. Friedlander, of the Marquam, had a five-column article in the *Oregonian* of 7 on "The Stock Company: Its Renaissance, and How it is Being Accomplished."

PENNSYLVANIA.

PITTSTON.—Music Hall: New York Museum co. did poor business 10-17.—ITEMS: Your correspondent had a pleasant chat with J. W. Coffey, the skeleton dude, and lecturer with the New York Museum. Mr. Coffey sends his regards to The Mirror.—Newton Jackson has added the Music Hall at Scranton to his circuit, and will make it his headquarters.—Oscar Krouse will have charge of the Honesdale and Carbondale houses, and the Pittston Music Hall will be managed for Mr. Jackson by Matt Maloney, of the Academy of Music, Baltimore.

WAYNESBURG.—Arena: William Main and co.'s circus 14 to good business.

EASTON.—Opera House: A Summer season of comic opera began 11 with La Mascotte, at cheap prices.

SOUTH CAROLINA.

CHARLESTON.—Grand Opera House: The Grau Opera co. continues to draw large houses. The seventh week of their engagement was opened 15 with The Black Hussar for three nights. A mixed bill was given 18 to a very large house, it being the occasion of a complimentary benefit to Eddie Smith and Maurice Hageman. The Chimes of Normandy was given during the rest of the week.

SOUTH DAKOTA.

SIOUX FALLS.—Grand Opera House: Andrew's Opera co. opened 11 to S. R. O. The Holden Comedy co. 22, return engagement, for six weeks.—ITEM: Managers Bear and Holden have completed arrangements to run a stock co. at the Grand this Summer.

TENNESSEE.

MEMPHIS.—Gossip: The roster of the Dognall Opera co. playing here for the Summer is as follows: Alice Potter and Frances Harrison, prima donna sopranos; May Duryea, soubrette; Hattie Richardson, contralto; James S. Du Bois and Emmett Drew, tenors; Fred Clifton and Fred. Palmer, comedians; Walter Leonard and Charles W. Arnold are the other principals. Thomas Dognall is the musical director and Emmett Drew has charge of the stage. The Beggar Student was the initial opera, opening the East End Park 14 to immense business. The opening piece should have given the new co. ample opportunity to make a fine impression, but collectively the co. was not equal to the occasion. Alice Potter, the prima donna, has a sweet, polished soprano voice, but with no volume, and her acting was decidedly amateurish. Edgar La Nyon, the tenor, cast as the Beggar Student, was very unsatisfactory in the role. May Duryea, the pleasing soubrette, was excellent in her part, and with Emmett Drew, Fred. Palmer and Fred. Clifton was the life of the opera. The other principals were fair. The chorus was rather deficient in male voices. Ermine is the next opera. I noticed in last week's issue of The Mirror a controversy between J. S. Hartshorn, manager of the Grand, and John H. Kobb, of the Lyceum, both of this city, in regard to their houses playing only first class attractions in this city. We have two theatres, the Grand and Lyceum, playing only first class attractions at popular prices, and the Memphis Theatre having the only [illegible]

TEXAS.

Sellen as Angelo. The enthusiasm of the audience cannot be expressed. The theatre has undergone improvements amounting to $2,000, and is considered the coolest and most beautiful one this side of Chicago.—ITEM: George Abney, treasurer of the [illegible] House, has returned from New York.

BONHAM.—GRAND OPERA HOUSE: Oliver Comedy co. 15 to a well pleased but small-sized audience.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: The Limited Mail drew full houses [illegible]. Its electrical effects are astounding and beautiful. Shenandoah packed the house 12, 13, and drew over $500 at a matinee 13. Its popularity seems never to wane. Receipts for the three performances were over $2,000.

WASHINGTON.

OLYMPIA.—OLYMPIA THEATRE: Thatcher's Minstrels 11; Lewis Morrison in Faust 27. James J. Corbett, the pugilist, with Thatcher's Minstrels, is announced to appear here in a "scientific and gentlemanly exhibition of the manly art" with Bob McCord.

TACOMA.—TACOMA THEATRE: [illegible] to light business. George Thatcher's Minstrels 11; to good houses. The crowning attraction with this co. at present is James Corbett, the San Francisco pugilist. He and Bob McCord give sparring exhibitions of three and four rounds on the stage at the close of the performances. On this coast he is a big card.—ITEM: The Germania Theatre, of this city, has been leased and will be occupied by stock cos. Cheap prices will prevail.

SPOKANE FALLS.—SPOKANE AUDITORIUM: Shenandoah 8, 9, and Lewis Morrison in Faust 12, 13, both drew good houses. Bronson Howard, in the synopsis of the play, calls attention to the accurateness of the trumpet and torch signals in accordance to tactics. It may be stated that according to the new tactics recently adopted by the U. S. Infantry the salute for all officers above the rank of captain is to halt, present arms and face outward. In the presentation of Faust Mr. Morrison, at the close of the Brocken scene, made a neat little speech complimenting the city on the Auditorium. The co. will lie off two weeks in San Francisco before finishing its Western trip.

SEATTLE.—OPERA HOUSE: Thatcher's Minstrels 8-10 to large houses. James Corbett appeared as an additional attraction in an exhibition glove contest. Dare Brothers' comb. in You and Me 11, followed by Vernona Jarbeau.—COURTNEY'S THEATRE: The Galley Slave was magnificently staged and drew full houses 8-13. Kate Dalgleish as Cicely and Louise Kellogg as Psyche were very effective. Val Love as Oliver Oliphant pleased everyone. This is the last week of the present co. at the Seattle house. The old favorites, Clay Clement and Agnes Lane, Belle Inman the beautiful, and Mamie Gilroy the gay, will greet their Seattle friends again Monday night, 25, in Romany Rye. Seats are already being reserved a week in advance.

WISCONSIN.

APPLETON.—OPERA HOUSE: Brown's Theatre co. opened 11, to fair business. They close season in Menasha 18.

ASHLAND.—GRAND OPERA HOUSE: Running Wild 10 to a very small house. The show was very poor and over one-half of the audience left after the second act. Thearle's Uncle Tom's Cabin co. 11 to a good-sized house. Performance very good.—ITEM: Thearle's Uncle Tom's co. will close season at Chicago 13. The Hyers Sisters will go with Freeman's Minstrels. Marion Palmer, Bell Theadore, George Rose, Barton Williams and William Frederick Morris will go to New York. Joseph E. Hageman and the Nashville Students will go with Freeman's Minstrels. They will open in Chicago July 4 and play through the Northwest.

MADISON.—FULLER OPERA HOUSE: Dan'l Sully's new Corner Grocery with Phil McFarland as Paddy Nolan to a small audience 15. Herrmann 22.

CANADA.

MONTREAL.—THEATRE ROYAL: Zera Semon, magician and ventriloquist, to fair business week of 15. The Reed Brothers with their Shadowgraphs were very good. This is the last week of the regular season.—LYCEUM OPERA HOUSE: The old Dominion Skating Rink has been turned into a very pretty little Summer Opera House by Mr. Moore; and a co. of capable artists under the directorship of A. Krause, late with Emma Abbott, are presenting a repertoire of light opera in very good style. Erminie was the first production which the co. found a trifle difficult. The work in The Mascot, the second opera presented, was, however, really excellent. Mamie Taylor, George Herbert and Myra Mirella are deserving of special mention. Olivette is the next opera underlined for production.—ITEM: The Queen's will open for a ten weeks' season of light opera 22 under the management of Nat Rath and J. P. Slocum. The opening production is to be The Mikado. The co. is composed of a number of well-known artists such as J. W. Herbert, Lilly Post and N. S Burnham most of whom are old Montreal favorites. A musical treat may be expected.

WINNIPEG.—PRINCESS' OPERA HOUSE: Newton Beers presented Lost in London and Enoch Arden to good business 12, 13.

VICTORIA.—THEATRE: D. J. Sprague's A Social Session to fair houses 4, 5.

ST. THOMAS.—OPERA HOUSE: Mrs. Harriet Webb gave a recital 9, for the benefit of the new hospital. This was her first public appearance in St. Thomas, although she quite frequently visits friends in the city. She thoroughly charmed her large and appreciative audience and received several recalls after her selection from Ben Hur. Clarence E. Holt appeared 11, 12 to fair houses presenting Damon and Pythias and The Gladiator. The co. though not large was evenly balanced and gave general satisfaction. Walter Edwards divided the honors with the star and gave a fine impersonation of Damon on the opening night.—ITEM: Mrs. Harriet Webb is spending a week with friends in this city and Petrolia. She attended the concert by Thomas' Orchestra in London 10.

LONDON.—The Grand is now virtually closed until September. Manager Kirchner states that the season has been quite satisfactory, notwithstanding the many adverse circumstances.

ST. JOHN.—MECHANICS' INSTITUTE: W. S Harkins' stock co. presented Woman Against Woman 11, 12; Saints and Sinners 13-27. Good average business.

CHATHAM.—GRAND OPERA HOUSE: A summary of the season's business might be briefly stated as "only fair." The last attraction was the Ovide Musin Concert co., and it is enough to say that each number of the programme received an encore from the large audience.—ITEM: Manager Jacques has just secured absolute control of this house for five years and promises even better things and more of them. He has prominent New York bureaus booking for him and he is already busy renovating, decorating, altering and improving his fine house.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A SOCIAL SESSION: Seattle, Wash., June 22, 23, Ellensburg 24, No Yakima 25, Pendleton, Ore., 27, Walla Walla, Wash., 28, Spokane Falls 29, 30, Missoula, Mont., July 1, Butte 2-4, Anaconda 5, Helena 7, Bozeman 8, Billings 9, Miles City 11.

AN IRISHMAN'S LOVE: Chicago, Ill., June 8-27, Cincinnati, O., July 4.

ANNIE LAURIE: Albert Lea, Minn., June 22, 23, Mankato 24, Pipestone 26, 27.

A TRIP TO CHINATOWN: Chicago, Ill., May 21—indefinite.

BARLOW-WILSON: Burlington, Ia., June 22-27.

BILLOW OF THE SEA: Salt Lake City, Utah, June [illegible]en 26, 27, San Francisco, Cal., 29-July 4.

BLIND BOY'S LOVE: Chicago, Ill., May 21—indefinite.

BOSTONIA GROCERY: Minneapolis, Minn., June 22-27, Stillwater 29, St. Cloud 30, Sauk Centre July 1, Brainard 2, Fergus Falls 3, Wahpeton, No. Dak., 4, Fargo 6, Mooreland, Minn., 7, Crookston 8, 9, Grand Forks, No. Dak., 10-11.

CUTLER COMEDY: Seymour, Ia., June 23, Allerton 24, 25, Lineville 26, 27.

CLARENCE E. HOLT: Sault Ste. Marie, Mich., June 22-27.

EUNICE GOODRICH: Chicago, Ill., June 15—indefinite.

ELITE STAR COMEDY: Tazewell C. H., Va., June 22-27, Roanoke 29-July 4, Norfolk 6-11.

FITZGERALD-LEWIS: Louisville, Col., June 22-24, Boulder 25-27, Fort Collins 29-July 1, Greeley 2-4, Cheyenne, Wyo., 7-9.

GEORGE C. SHALEY (A Royal Pass): Stockton, Cal., June 23, Santa Cruz 24, San Jose 25, Oakland 26, 27, San Francisco July 11.

GAIETY THEATRE (Chase and Dickinson): Boone, Ia., June 22-27.

GARDNER AND RICHARDS: Manistee, Mich., June 22-27.

GERMAN LILLIPUTIANS: San Francisco, Cal., June 8-July 4.

HONEST HEARTS AND WILLING HANDS: Oakland, Cal., June 29.

HORNIE AND VON LEER: Bristol, Eng., June 22-27.

IDA VAN CORTLAND: Duluth, Minn., June 21-27.

JAPONICA COMEDY: Portland, Ore., June 22-27.

J. H. HUNTLEY: Chicago, Ill., June 1-27.

JOHN DORMOND: Fort Scott, Kans., June 22-27.

LAMADIE-LOGANGER: No. Branch, Mich., June 23-24.

LEWIS MORRISON: Portland, Ore., June 21-27, San Francisco, Cal., 29-July 4.

LIMITED MAIL: San Francisco, Cal., June 22-July 4.

MEN AND WOMEN: San Francisco, Cal., June 15-27, Oakland 29, 30, San Jose July 1, Stockton 2, Sacramento 3, 4, Portland, Ore., 6-8, Seattle, Wash., 9, Tacoma 10, 11.

MAUD OSWALD: Wheatland, Tex., June 23, 24.

MR. BARNES OF NEW YORK: Denver, Col., June 22-25.

MULDOON PICNIC: Harlem, N. Y., June 22-27.

NEWTON BEERS: Miles City, Mont., June 23, 24, Bozeman 25, Helena 26, 27, Butte 28-July 1, Anaconda 2, Granite 3, Philipsburg 4.

ONLY A FARMER'S DAUGHTER: Pittsburg, Pa., June 22-27.

OUR MALINDY: Providence, R. I., June 22-27.

R. B. BAIRD: St. Albans, Vt., June 22-27.

RENTFROW'S PATHFINDERS: Brainard, Minn., June 22-27, West Superior, Wis., 29-July 4, Ashland 6-11.

REDMOND-MARVIN DRAMATIC: Beloit, Wis. June 22-27.

RAYMOND COMEDY: Galesburg, Ill., June 22-27.

RICHARD MANSFIELD: New York city May 4—indefinite.

RUNNING WILD: Grand Forks, No. Dak., June 23, Jamestown 24, Bismarck 25, Glendive, Mont., 26, Miles City 27.

SPOONER COMEDY: Des Moines, Ia., June 22-27, Red Oak 29-July 4.

SOUTHER DRAMATIC: Kankakee, Ill., June 22-27.

SPOONER DRAMATIC: Maryville, Mo., June 22-27.

TRELEGA DRAMATIC: Cincinnati, O., June 22-27.

THE FAKIR: Portland, Ore., June 22-26, Astoria 27, Olympia, Wash., 30, Tacoma July 1, 2, Seattle 3, 4, Spokane Falls 6, 7, Missoula, Mont., 8, Butte 9-11.

THE PATROL: Chicago, Ill., May 29-June 26.

TWELVE TEMPTATIONS: Carson, Nev., June 23, Reno 24.

THE MERCHANT: New York city May 4—indefinite.

UNCLE TOM'S CABIN (Langstaff's): Adelphia, O., June 23, Fulton 24, Stoutsville 25, Amanda 26.

W. M. THOMPSON: Mount Vernon, Ill., June 22-27.

W. S. PARKINS: St. Jonns, N. B., June 21-27.

WILLIAMS' THEATRE: Luzerne, Pa., June 22-27.

OPERA AND CONCERT.

ANDREWS OPERA: Des Moines, Ia., June 15-27.

AMERICAN OPERA (Hinrich's): Philadelphia, Pa., June 8—indefinite.

BENNETT-MOULTON OPERA: Cleveland, O., May 25—indefinite.

CASINO OPERA (Simonson's): St. Louis, Mo., June 1—indefinite.

CARLETON OPERA: Buffalo, N. Y., June 22—indefinite.

DAWKINS AND GRATTAN CONCERT: Davenport, Ia., June 23, Clinton 24, Galena 25, Freeport 26, Geneva 27.

DE WOLF HOPPER OPERA: New York city, May 4—indefinite.

DESHON OPERA: Ishpeming, Mich., June 22-24, Negaunee 25-27.

DAGNALL OPERA: Memphis, Tenn., June 14—indefinite.

DUFF OPERA: Louisville, Ky., June 13-July 11.

ENGLISH GRAND OPERA: N. Y. city May 25-July 4.

GILBERT OPERA: Providence, R. I., June 8—indefinite.

GILMORE'S BAND: New York city May 30—indefinite.

IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.

IDA MULLE OPERA: Richmond, Va., June 8—indefinite.

JAMISON CONCERT: Reynoldsville, Pa., June 23, Ridgeway 24, Warren 25, Tideout 26, Oil City 27.

JULES GRAU OPERA: Charleston, S. C., May 4-July 10.

MCCAULL OPERA: New York city May 11—indefinite.

PARK OPERA: Duluth, Minn., June 22-27.

PAULINE HALL: Philadelphia, Pa., May 18—indefinite.

SPENCER OPERA: St. Louis, Mo., June 8—indefinite.

SHAW OPERA: Minneapolis, Minn., June 15—indefinite.

THEODORE THOMAS' CONCERT: Hartford, Conn., June 16.

TENNESSEE WARBLERS: Marysville, Ky., June 23.

WILBUR OPERA: St. Paul, Minn., May 18—indefinite.

VARIETY AND BURLESQUE.

CREOLE BURLESQUE: New York city June 1-July 4.

EUGENE ELLSWORTH: Sweet Springs, Mo., June 23, 24, Slater 25-27.

FARNSWORTH ARGONAUTS: Rushville, Ind., June 22-27.

MINSTRELS.

GORMAN'S: Bangor, Me., June 20.

THATCHER: Pueblo, Col., June 27.

VREELAND: Malone, N. Y., June 24.

CIRCUSES.

ADAM FOREPAUGH'S: Chicago, Ill., June 15-27.

BARNUM-BAILEY: Concord, N. H., June 23, Manchester 24, Lawrence, Mass., 25, Salem 26, Lynn 27.

DAN RICE: Brooklyn, N. Y., May 23—indefinite.

EUGENE ROBINSON: Alton, Ill., June 23, Quincy 26, Warsaw 27.

GUILFORD AND CONNOR: Port Simon, Costa Rica, C. A., June 23-July 1.

GEARY'S: South Bend, Ind., June 18-20.

IRWIN BROTHERS: Clinton, Mass., June 24.

RINGLING BROTHERS: Detroit City, Minn., June 23, Fergus Falls 24, Alexandria 25, Sauk Centre 26, St. Cloud 27.

SHAY: Cincinnati, O., June 22-27.

SELLS BROTHERS: Neoraska City, Neb., June 23, Crete 24, Fairmount 25, Edgar 27, Holdrege 27.

SAUTELLE: Lockport, N. Y., June 23, 24, Tonawanda 25-27.

WALLACE AND CO.: Gouverneur, N. Y., June 24.

WILLIAM SELL: Kenton, O., June 23, Bellefontaine 24, Sidney 25, Marion 26.

WHITNEY: Norwalk, O., June 23, Milan 24.

MISCELLANEOUS.

HEWETT MUSETTES: Central City, Neb., June 23, Aurora 24.

JAHU DEWITT MILLER Washington, D. C., June 27-29, Crete, Neb., July 2, 3, Council Bluffs, Ia., 5-7, Colfax 8, 9.

NETTIE MORRIS' EQUINES: Richford, Vt., June 25, Fairfax 27, Milton 27.

SIEBELL BROTHERS' MUSEUM: Montreal, P. Q., June 8-27.

SIG. HARRIS: Cherryvale, O., June 23-25.

STEEN-ZANZIG-MOUE: Lincoln, Neb., June 23, Kearney 24-26, Sioux City, Ia., 27-July 4.

W. C. COUP'S ROLLING PALACES: Oil City, Pa., June 23, Titusville 24, 25, Warren 26, 27.

A DEAD STEAL.

Dan Williams, the comedian, likes his little joke. A few weeks ago he was a member of Nellie McHenry's company, which was then about to produce H. Grattan Donnelly's A Night at the Circus at the Girard Avenue Theatre in Philadelphia.

Mr. Donnelly has written a number of plays mostly farce-comedies, and he is very touchy on the subject of the originality of his work. In this little eccentricity Mr. Williams saw his opportunity.

He secured a Chinese laundry book, in which the almond-eyed Celestial makes queer scrawls explaining how many "shirtee" and "collee" are left with him, and wrapped it up carefully, so that it might easily pass as a roll of MS. This he directed to Mr. Donnelly, accompanied by the following letter:

WINDSOR HOTEL,
PHILADELPHIA, May —, 1892.

Mr. H. Grattan Donnelly:

DEAR SIR. I have sent you manuscript of my play entitled Without a Title, of which I hear through friends of mine, your A Night at the Circus is a dead steal.

Now, will you confer a favor on me by kindly looking over my manuscript and ascertaining your infringements. I will either buy or sell.

Yours sincerely, J. B. SLOTT.

P. S.—Matt Snyder informed me of the above fact.

When Mr. Donnelly read this letter his feelings were complex and wicked. In a word, he was wild. He hurried to the Girard Avenue Theatre, of which Mr. Snyder was manager, and where the new play was being rehearsed, and there he paced the manager's office, awaiting Mr. Snyder's arrival. At last he came, and Mr. Donnelly uncorked the vials of his wrath, interspersed with sulphureous imprecations.

"What do you mean by this?" he shouted. "How dare you say that my play is like any other? You've never seen it! You know no more about it than the man in the moon. It's a —— outrage, that's what it is!"

The manager was thunderstruck. Mr. Donnelly showed him the letter, and when he read it through he was just as mad as the playwright.

"I don't know this man Slott," he said; "I never saw him in all my life, and I can't understand what he means by putting me in his letter. I'll break every bone in his body if I catch him. Let's go down to the hotel and do him up."

Both men were now thoroughly aroused, and there was a savage glitter in their eyes as they prepared to go down to the Windsor and meet Mr. Slott. Dan Williams had been watching them intently, and he saw that the joke had gone far enough. He managed to call Mr. Snyder away from the author long enough to whisper that it was all a joke. The manager understood, and showed some reluctance about going to the hotel.

"I'll tell you what we'll do," he said; "let's take this manuscript, Donnelly, and you read it to the entire company on the stage. If they see any similarity we'll go down and lick Slott anyhow on principle."

Mr. Donnelly objected strongly at first to open the roll, but after considerable urging he at last consented and, with the company gathered on the stage before him he prepared to read the play. When he saw the Chinese characters and realized that he had been fooled, he merely asked, "Pommery or Perrier Jouet?"

DIFFERENT FROM EVERYTHING.

What Haverly did for minstrelsy with his mammoth exhibitions in the 70's, is what Alexander Comstock proposes to do with his new spectacular departure from the conventional farce-comedy, A High Roller, which will be produced at the Bijou Theatre, Aug. 3.

Barney Fagan, of minstrel comedy fame, will play the capitalist hero, Mr. Eiffel Tower. He has also devised and invented a number of novelties, which will be introduced, and which promise to excel the past products of his inventive genius.

Everything is to be on a gigantic scale. There are forty characters in A High Roller, which will be impersonated by twenty comedians and twenty soubrettes. The plot, as moulded by Clay Greene, Augustus Thomas and Max Freeman, introduces a theatrical manager in charge of two vivacious soubrettes who outrageously flirt with the high roller and thereby antagonize two society belles, for whom also a quack doctor conceives an affection. The complications of the high roller's flirtation with all four damsels, and the willingness of the doctor to release him of number one when number two is in sight, and so on, together with the sudden appearance of the doctor's wife at the most *malapropos* moment, are expected to make the fun fast and furious. The specialties include a butterfly ballet, a flirtation song and dance by Barney Fagan and seven others; a décolleté dance by four swells, afterwards burlesqued by four monkeys as "the original dudes of creation." Frank McNish and others as acrobatic dancing sailors, a quartette of singing waiters; a song and minuet by sixteen schoolgirls; a "grand choral phantasmagoric march" by the whole company, and many others.

Original songs and choruses have been written by Harry W. Emmet, the music for which has been composed and arranged by W. S. Mullaly. Some strange mechanical musical effects have been completed by R. H. Mayland, notably tea cups and saucers toned to harmonize during a chorus. The costumes, it is promised, will be costly and elegant, including over a hundred different specimens, designed by Baron de Grimm, and made by Madame Thompson. The elaborate set scenes have been painted and constructed by W. A. Day. They consist of a steam yacht at sea, with a large working panorama, and the interior of a club-house.

The painting is unique, and Manager Alexander Comstock says he is determined to prove the High Roller's right to his crest—a *fleur de lis*, with the motto, "*Par versus ab omnibus*." (Different from everything else.)

COLONEL ALFRIEND'S PLAYS.

Edward M. Alfriend, the author of The Louisianian, which was successfully given a trial matinee at the Madison Square Theatre, two weeks ago, was seated contentedly in the offices of that theatre when a MIRROR reporter met him.

"What will you do with The Louisianian?" asked the reporter.

"I have had five offers for it, but have not yet decided which I shall accept. I desire—indeed, I think it necessary—that the play shall receive a regular New York production before it is presented on the road. To whomsoever I dispose of the play I shall stipulate that it be given a production in this city first of all. Robert Mantell has accepted a play of mine. It is a five-act romantic, society drama called Philippe de Loro. All its scenes are laid in England, and the hero is a young retired actor. Mr. Mantell likes the play very much, and he will be seen in it when he comes to New York next season."

"How is the play that you are writing with Augustus Piton progressing?"

"Mr. Piton and I have completed the first act. We had a long conference on Friday. We will certainly have the play completed by September. We have a title in mind, but have not decided on it."

"Are you at work on any more plays?"

"I am writing a purely American play, all the scenes of which are in the South. I shall not be able to finish it until, say, the early part of next Winter. I am now mapping out the first act, which I always find my most difficult task. It seems to me like the foundation stone of a building. When that is laid, the rest is comparatively easy."

THE NEW NEW ORLEANS THEATRE.

Captain London, manager of the new Peoples' Theatre, New Orleans, wears a happy expression as he sits at his desk at Taylor's Exchange and reads his mail. At least that's the way he looked to a MIRROR reporter the other morning.

Said the Captain: "My theatre is situated in a populous neighborhood—Magazine Street, near Washington Street. It is convenient for the theatre-going public.

"The capacity of the house is 1,600; the size of the stage is 74 by 40 feet; the proscenium opening is 34 by 28 feet, and the height to the rigging loft is 60 feet. There's room for you!

"I have had the house very handsomely decorated, and have introduced every modern convenience that I know of. It will be run as a first-class theatre, opening early in September with an opera company, and I think that it is destined to become popular."

SALVINI.—Alexander Salvini, at the close of his engagement in Boston, will sail for Italy to pay a visit to his father. The other night he was given a reception by the Boston Press Club. His success, both artistic and popular, in that city has been pronounced. His latest effort, Edmund Dantes in Monte Cristo, is brilliantly successful.

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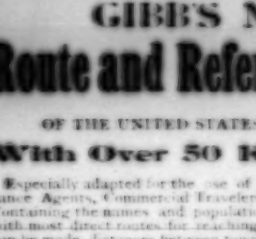

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